

# Semiotic Screens of Drawing

An Adumbration Aesthetic

Edwin VanGorder





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Morphological Arrows of Culturally Normative Structuralisms as Media Inventions In Common Through the Glass Looking Mirror.

Coil pot loom and head dress, are transparent structures in that culture to culture yields the commonality. I think of my cyber drawing as like throwing a pot on a metaphysical wheel and along the way the coil pot or thrown may in a “slippage” be mapped, a geo mapping in the sense of cortical integration to plasticity. Plasticity or a recombinant yield is the canonical nature of inference as skewing the morphological centers of the referent to its clause, (rhetoric) and then the inversions interpolation and interpellation that re-present the clause. The bowing out or richness of form is taken into language, for me the Sanskrit variability, extended moods by which many words for drawing are their (thaer) sense of verbs as morphological arrows arrive in the Greek modes as again arrow and bow to a sense of the bow as bios or life center, cosmos. A project to virtually encounter cultures via their names for glass yields also a view of transparency in those cultures who's names for glass are essentially those of their State, (transparency)... apparently a structuralism.

The following canonical structures build on this sense of projecting through the many moods of drawing exemplified in Sanskrit and the Heraclitean reflections which I give mixed reference to as I build.

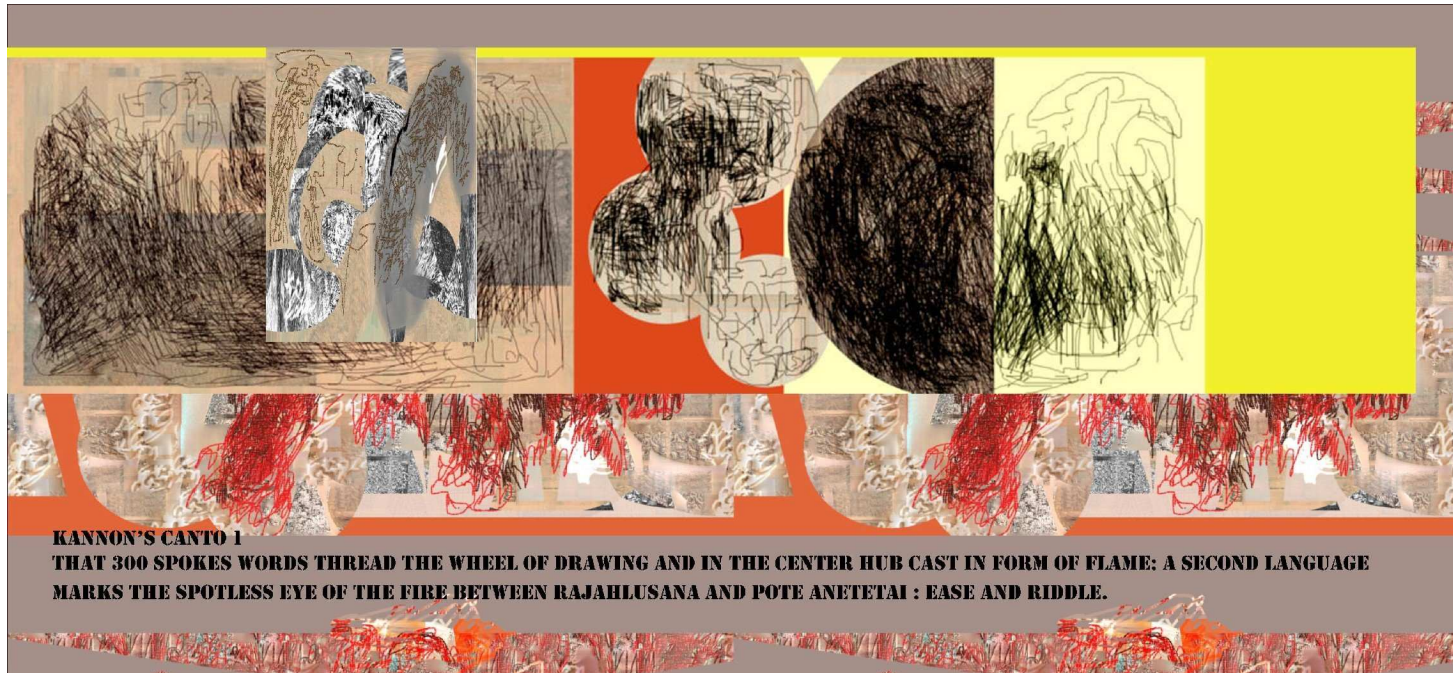
The constructive conditionality art maintains and wards within the the domain of language which it represents as “art and language” is afferent and efferent to paradigms and models of reference which are created and altered in a discourse made discursive to a canonical threading of the whole in which exists primary to warding as then also forwarding, and afterwording the very idea of making. This is for example vividly apparent in Sanskrit, in which at least 300 different words for drawing indicate that drawing is the nature of the construct of a verb as in drawing in air, water, a net, proxemics, inference, and so forth throughout that scesis onatum. Greek, which is built on Sanskrit, contributes to that system of moods a an organizational principle similar to punning, a relation of mode to mood which in method draws on the idea of canonical reference we know specifically as rhetoric, a kind of proleptic time dedicated to presenting a mind scape. Underlying Sanskrit are the ProtoEuropean origins in which words are very craft oriented, they carry the momentum of the general idea of “making” as the the words own implicit sigla.

The present book is similarly a structure of that momentum of drawing ( i.e. children likewise immediately turn to drawing as an integrative principle for learning and generating the conditions of language) in which the themes I generate throughout the course of my archive are interlinked and out of which I fashion what I call an “Adumbration Aesthetic” in which the ghosts and traces of experience meet its foreshadowing principles, the “aesthetic “ can be seen then to be, my definition of language...as well or better, the well and welling of the will to see know make and bond percept, precept, concept to art scape.

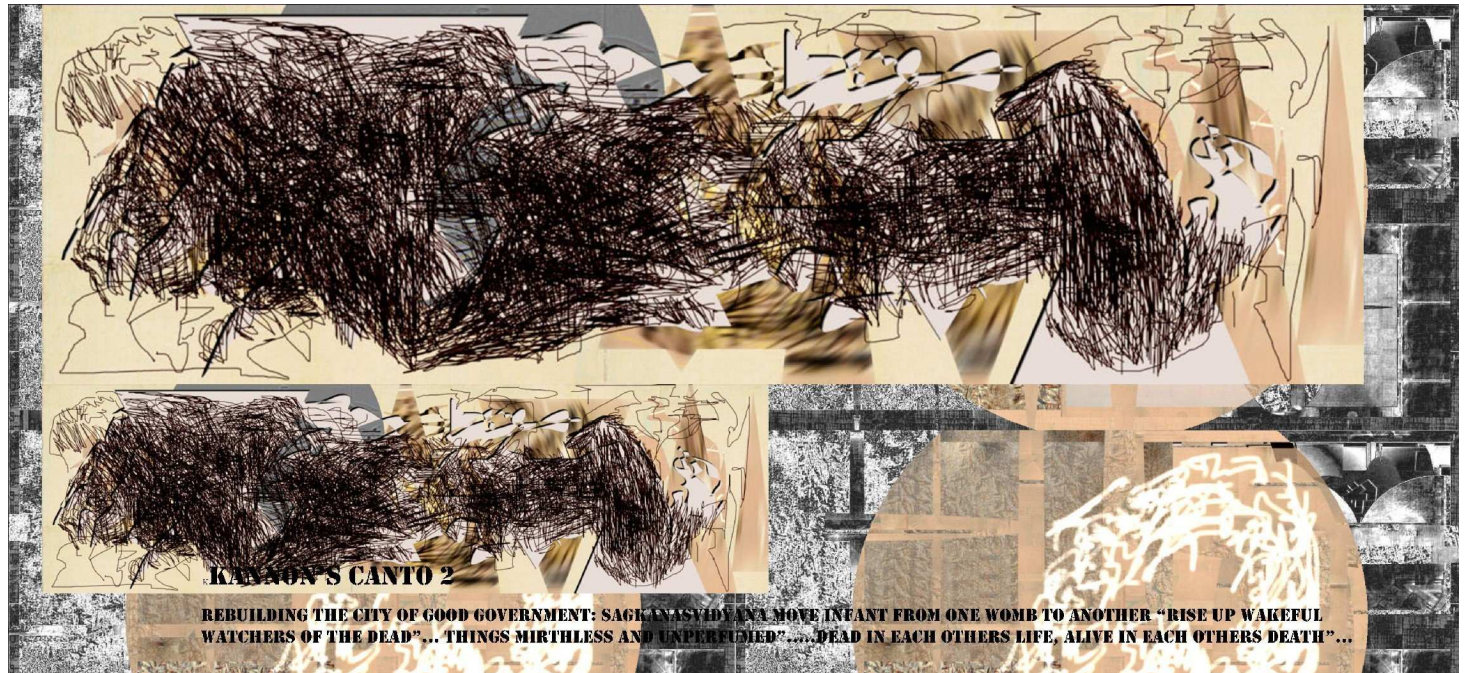
This scape of art and language has in my over arching thematic of Computer Art and Language that specific reference to art as a bonding towards meaning within its open questions within the dopelganger of verbal and visual rhetoric in the positive sense of the word.

The echoes of my over all archive which traverse and skein the threads of the project may be mentioned here as broadly originating in gestures towards intertextual objects or art paradigms which are re-told to create an altered mood and mode, for example Duchamp's glass I have come to understand as an allegory he made upon the puns On fire as a word which Heraclitus borrowed from the Sanskrit and which then invites my own allegory as a “sliding glass”. This last in turn references a project to take the words of different cultures names for glass as a means of finding a lense into world cultures in a kind of present virtual travel ( many languages use the word for glass as identitital to their nation in order to pun the idea of transparency./truth. Being).... this in turn had to do with a previous project relating “stripes of rhetoric” of kinds of knowledge.... Likewise Michelangelo's Laurentian library became for me an intertextual object emblematic of the relation of Guandaran Greco-Buddhism as generating within the stupa and cave or sculpture hall the lump and hollow rendition within architecture he forwards as Day and Night Sculptures (Heraclitus) supporting the Library as sculpture hall. I see Holts' Sun Tunnels similarly as a spin on that idea which in generating the idea of remoteness within accesses the potential for relating to computer space and I express this idea in a mood of “geo mapping” in the sense of of general cortical integration within art means towards “fragments in the glass” by which I mean, apropos of The Glass, overtones of the Heraclitean, Sanskrit, ProtoIndo European, matrix out of which the idea of a matrix can be considered : At a certain point Mt St Victoire reverted to “Olympia” .... what that indicates is ,relevant to computer art and language: a matrix-mosaic is a series of filters which invert, thus filter in inverse proportion, in whole, but also part, and to different motivations of inversion along the chain of event... you could give a Laconian “matheme” as Mood/Mode: Mode/ Mood... The intertextual object then allows that particular domain of language which loves the neo-logism, by which it maintains its art sense of becoming itself.





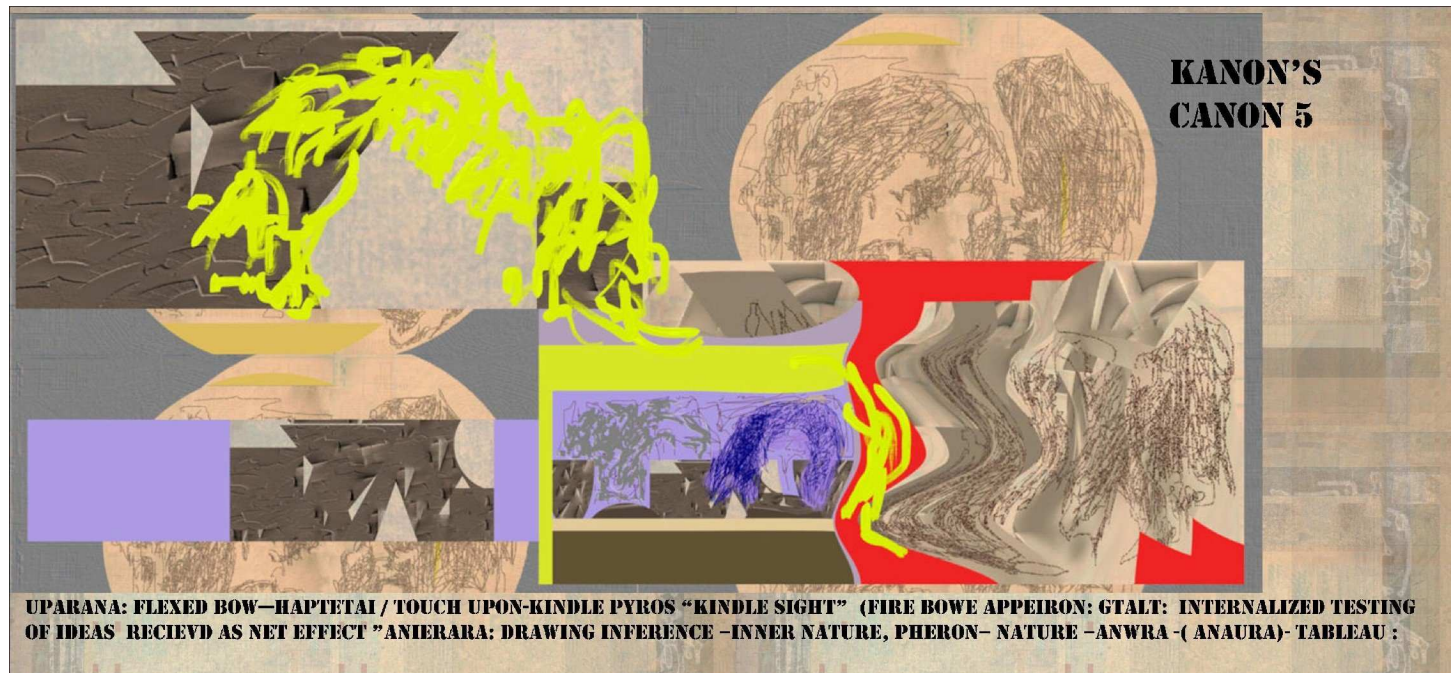




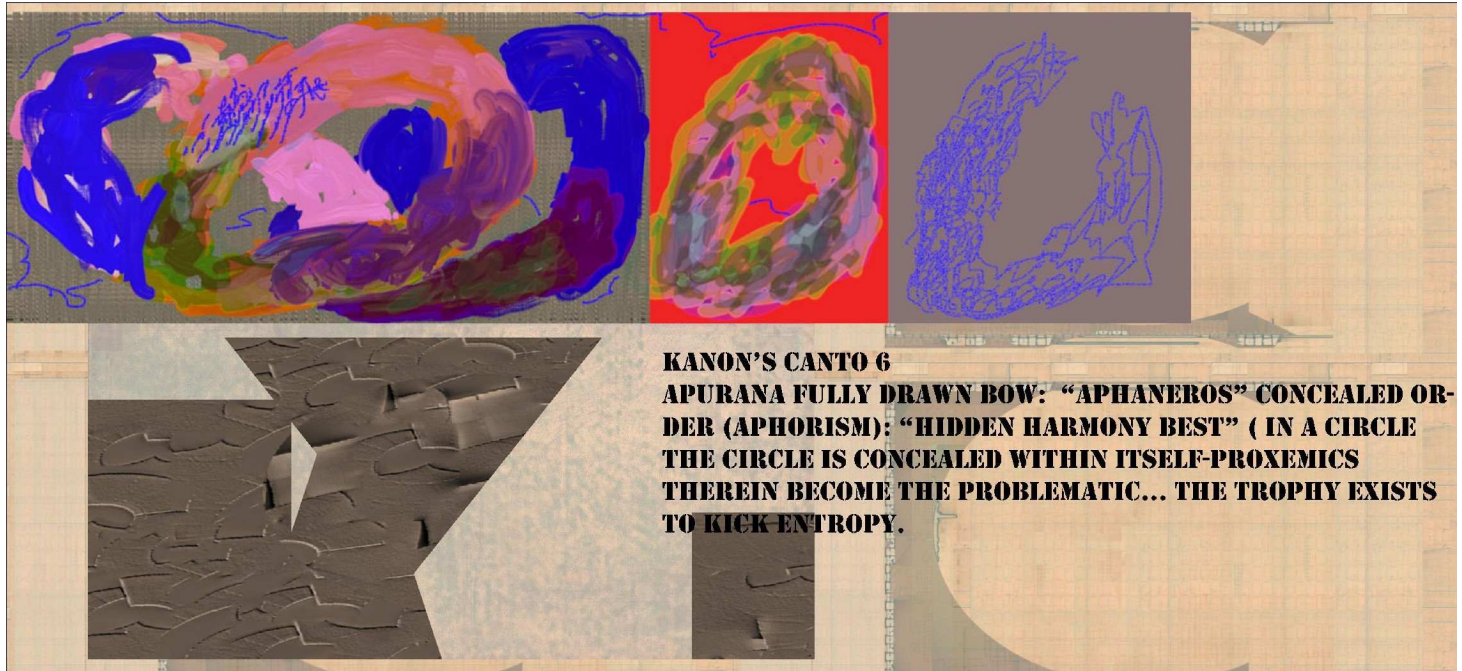




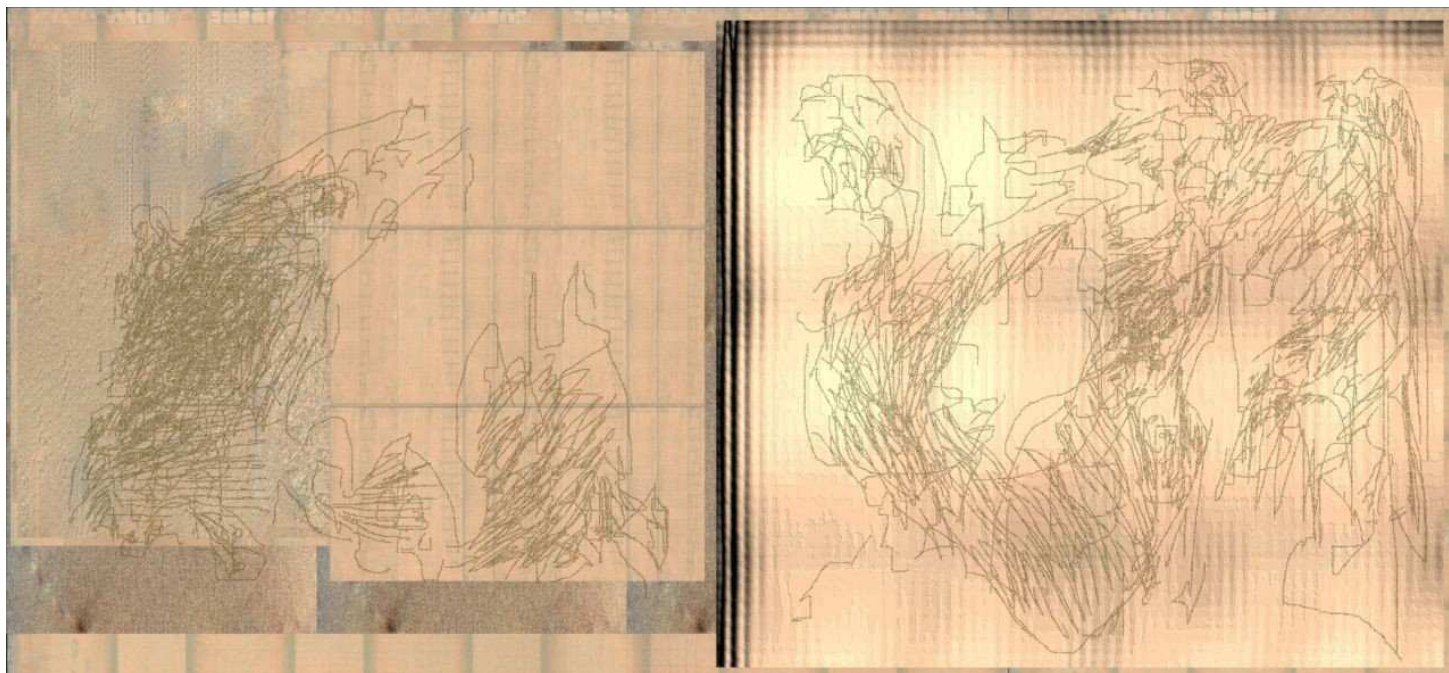




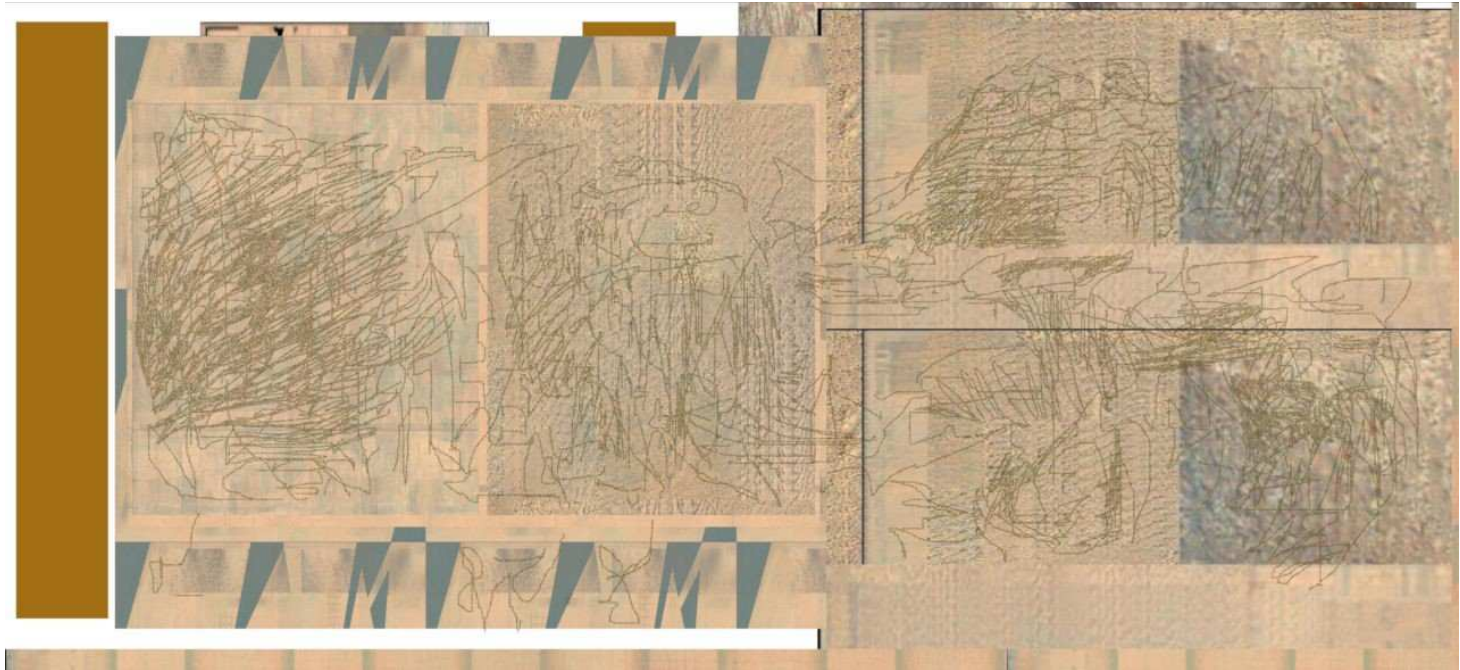


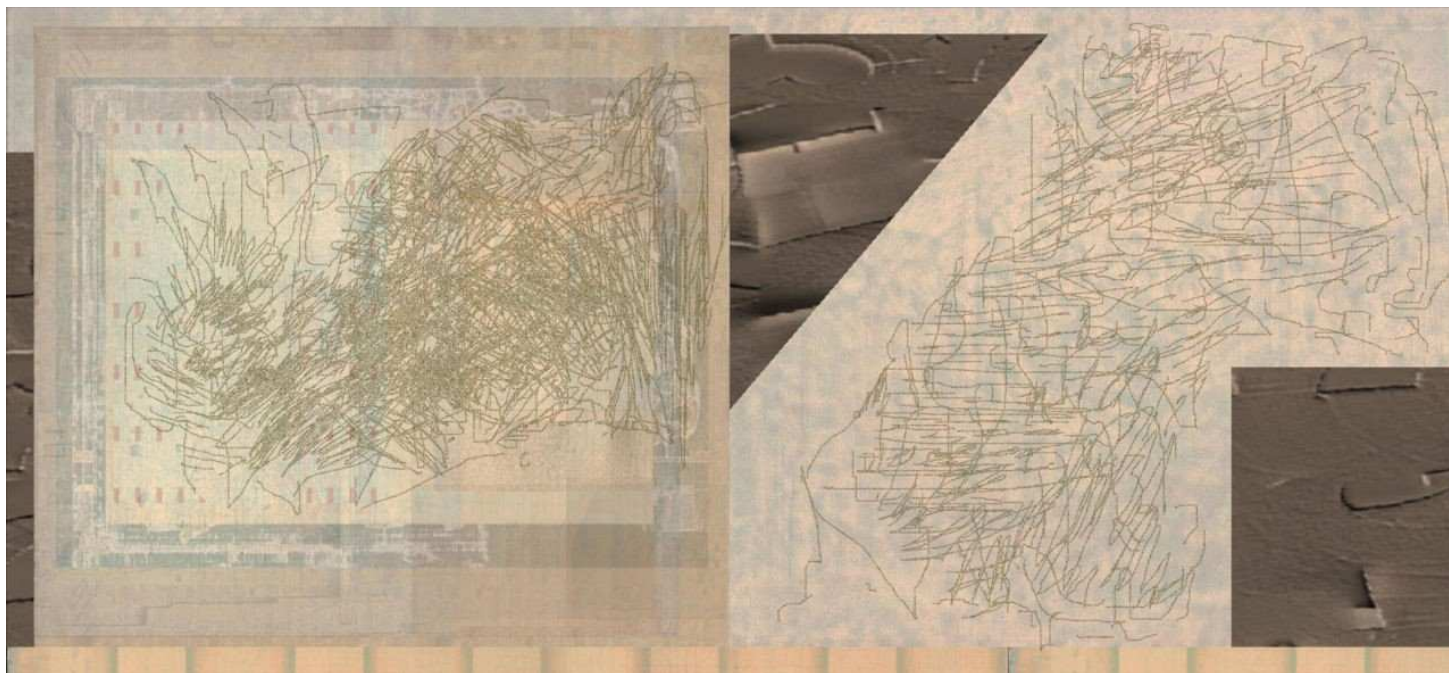








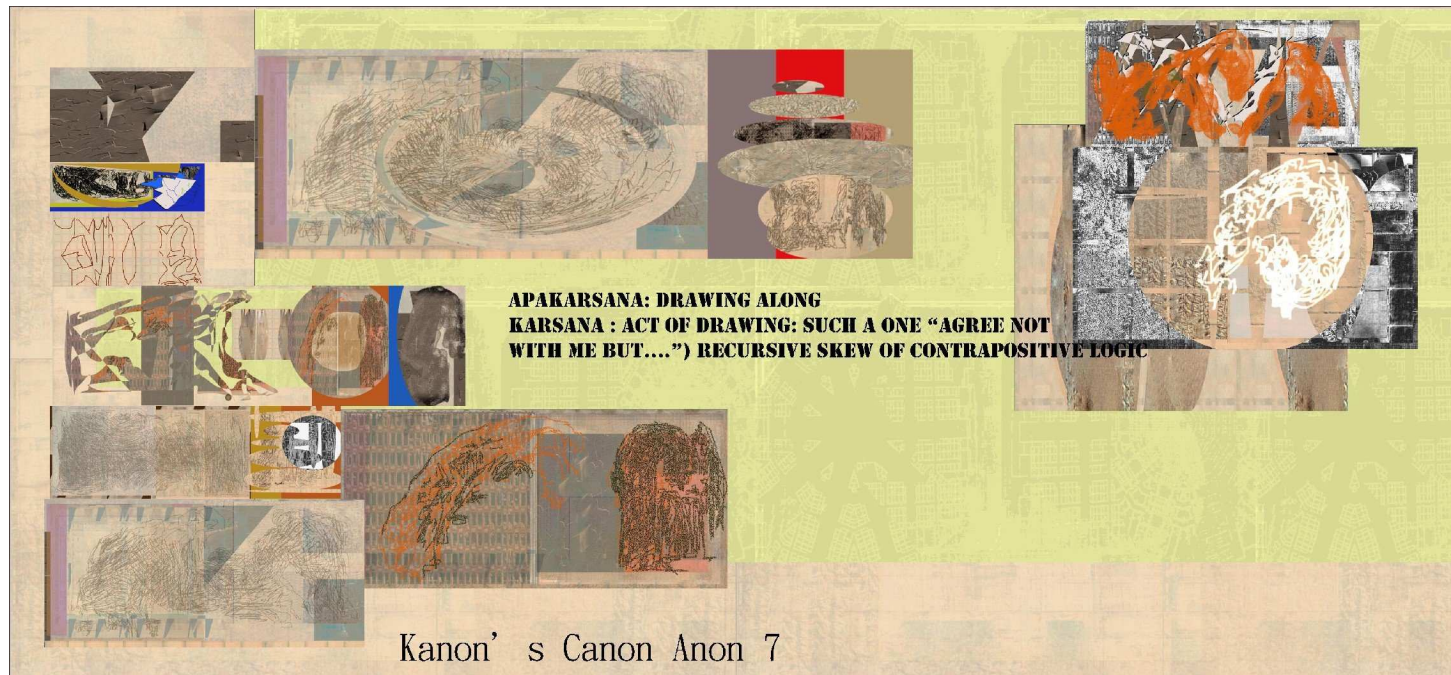
















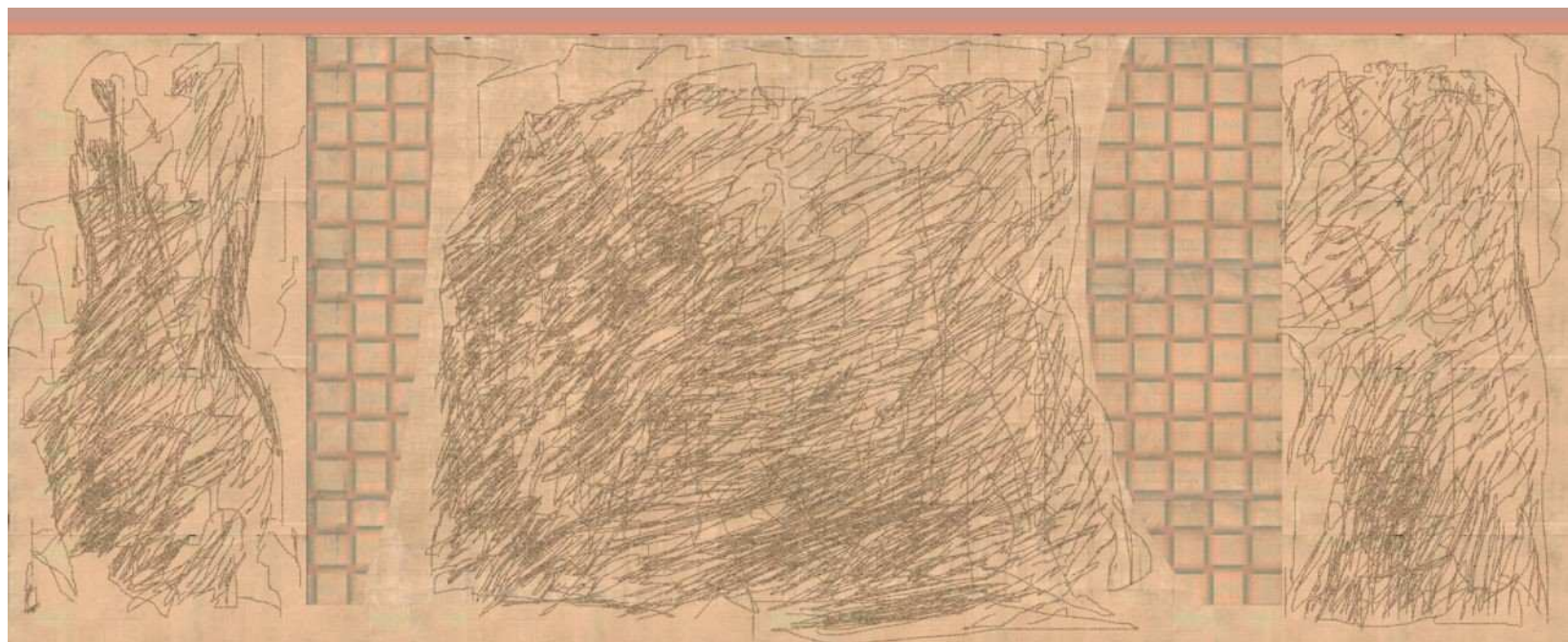


Pei

*rope trick 1*



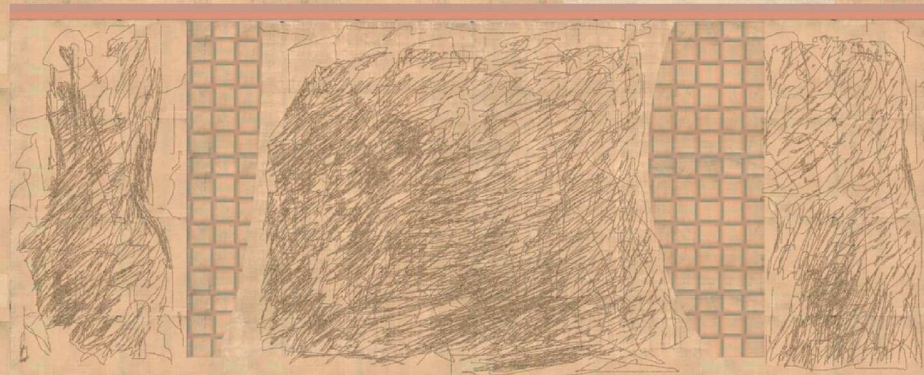
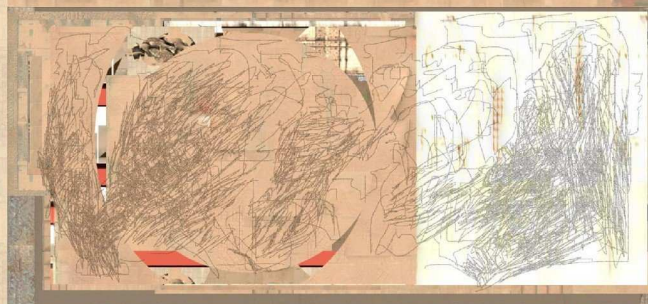
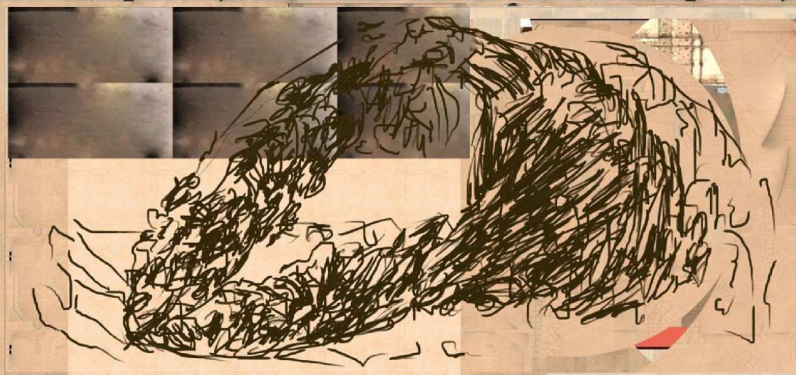








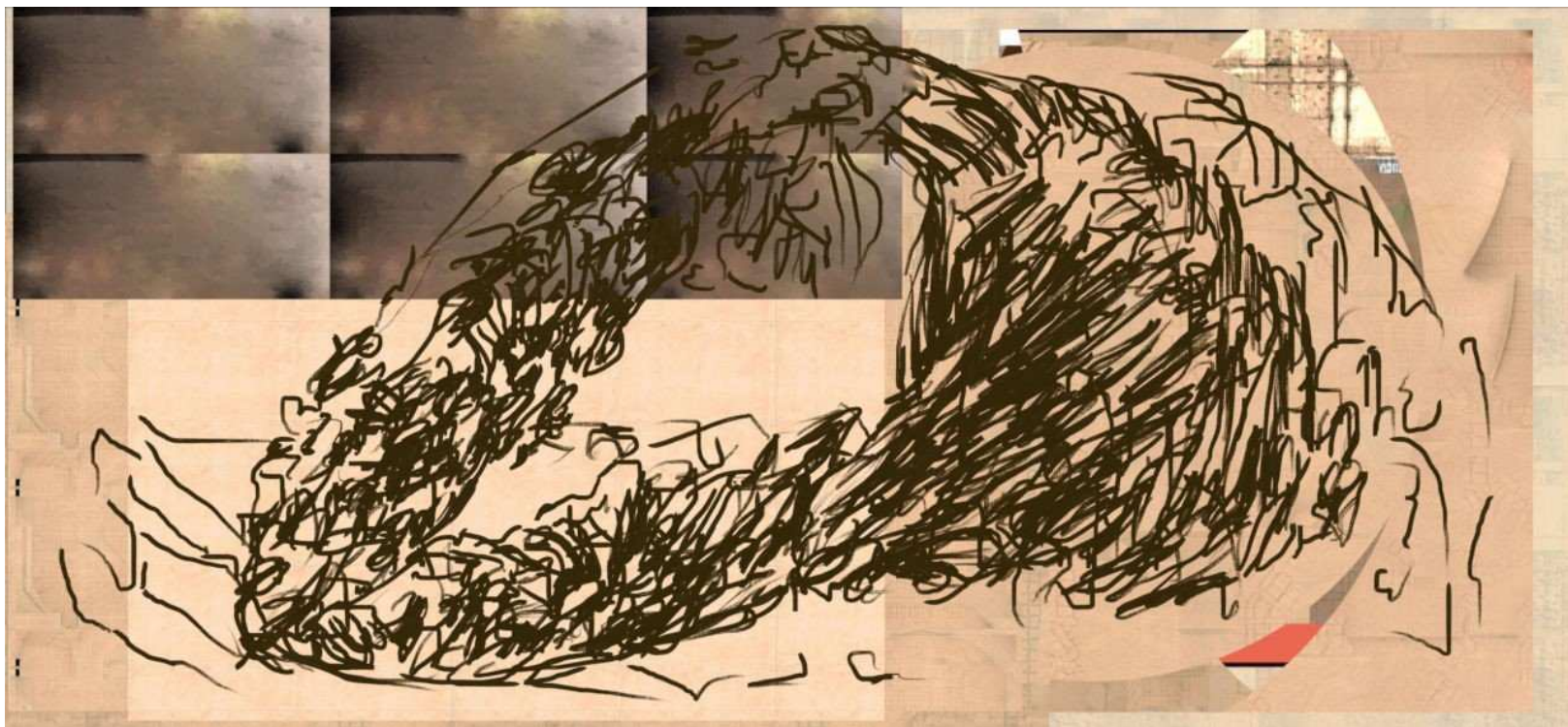




**UDVARTANA: DRAWING OUT METAL  
“RESTS BY CHANGING”  
CAST OF LIGHT FIRE BY MEANING—JUST DRAWING LIKE  
NARDO NOW CUZ I FEEL I NEED TO FIGURE SOMETHING  
OUT...**

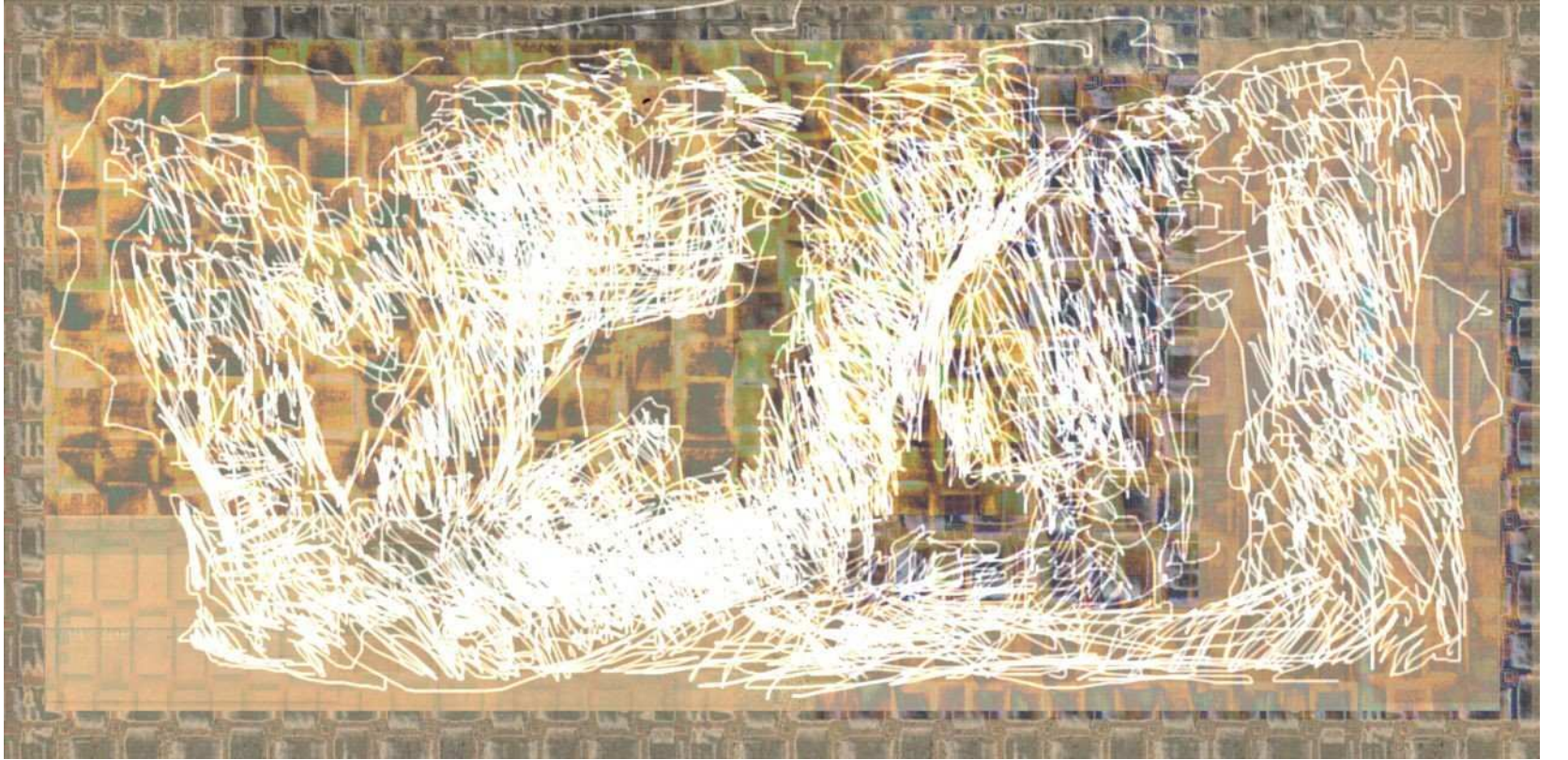
**KANON'S CANTOS 8**



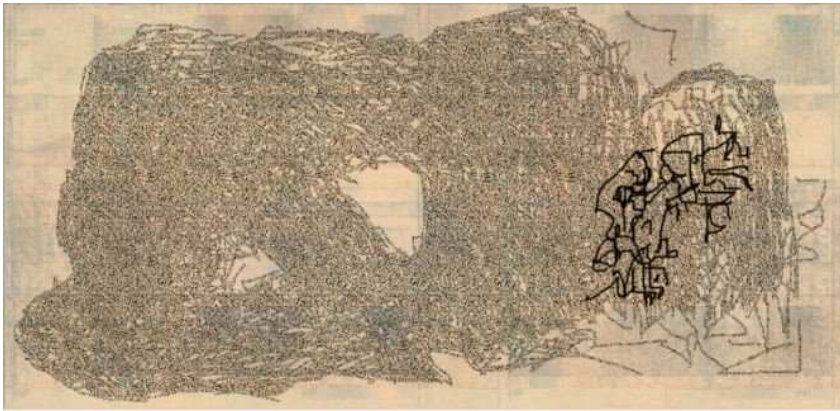






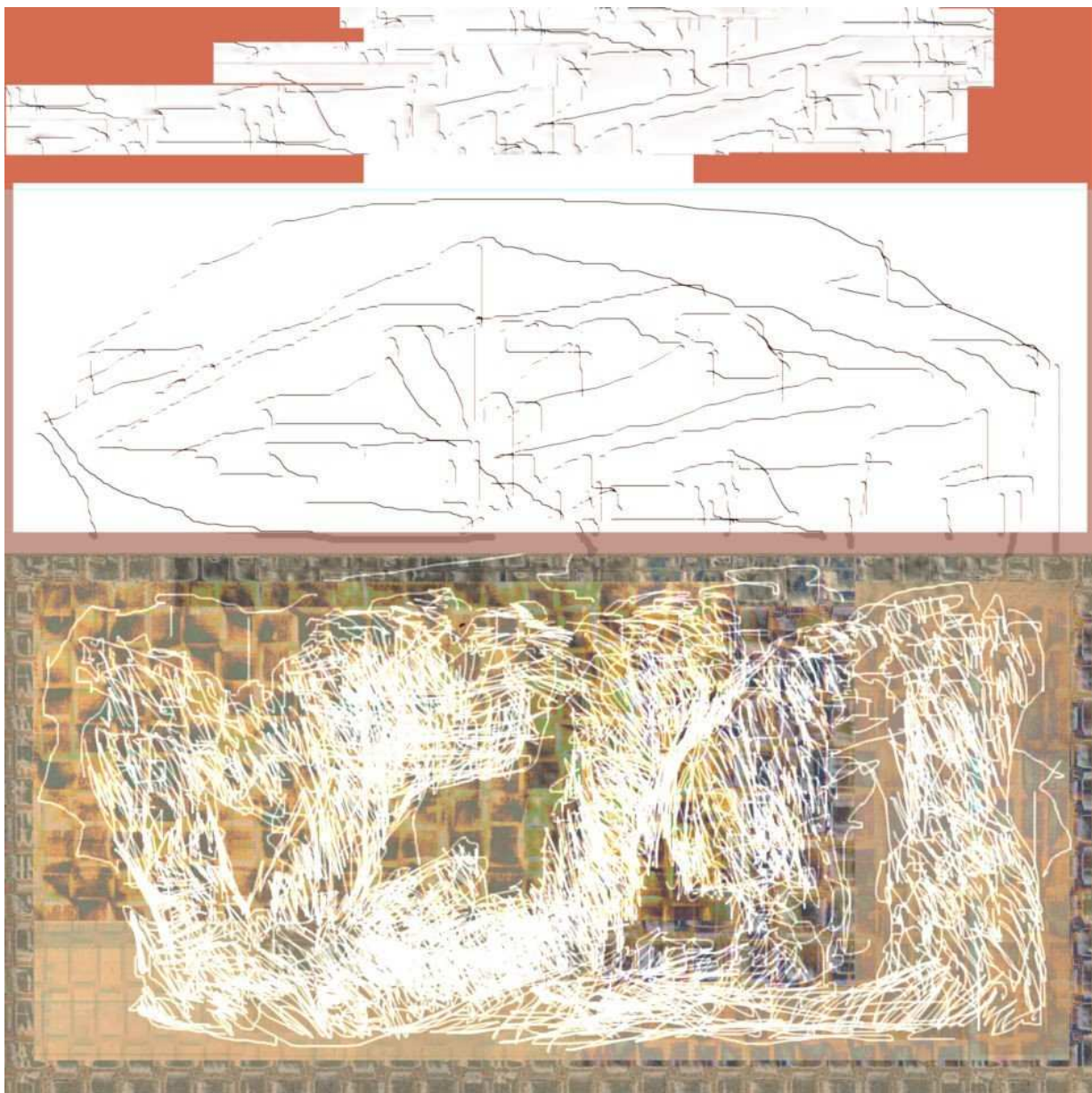


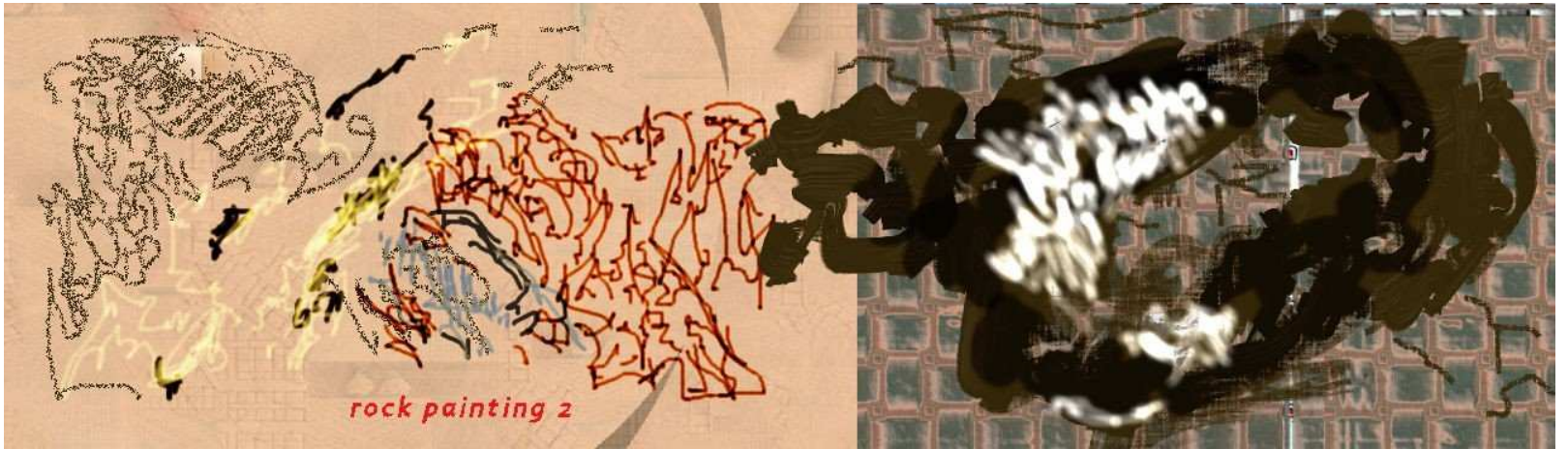




*rock painting 1*

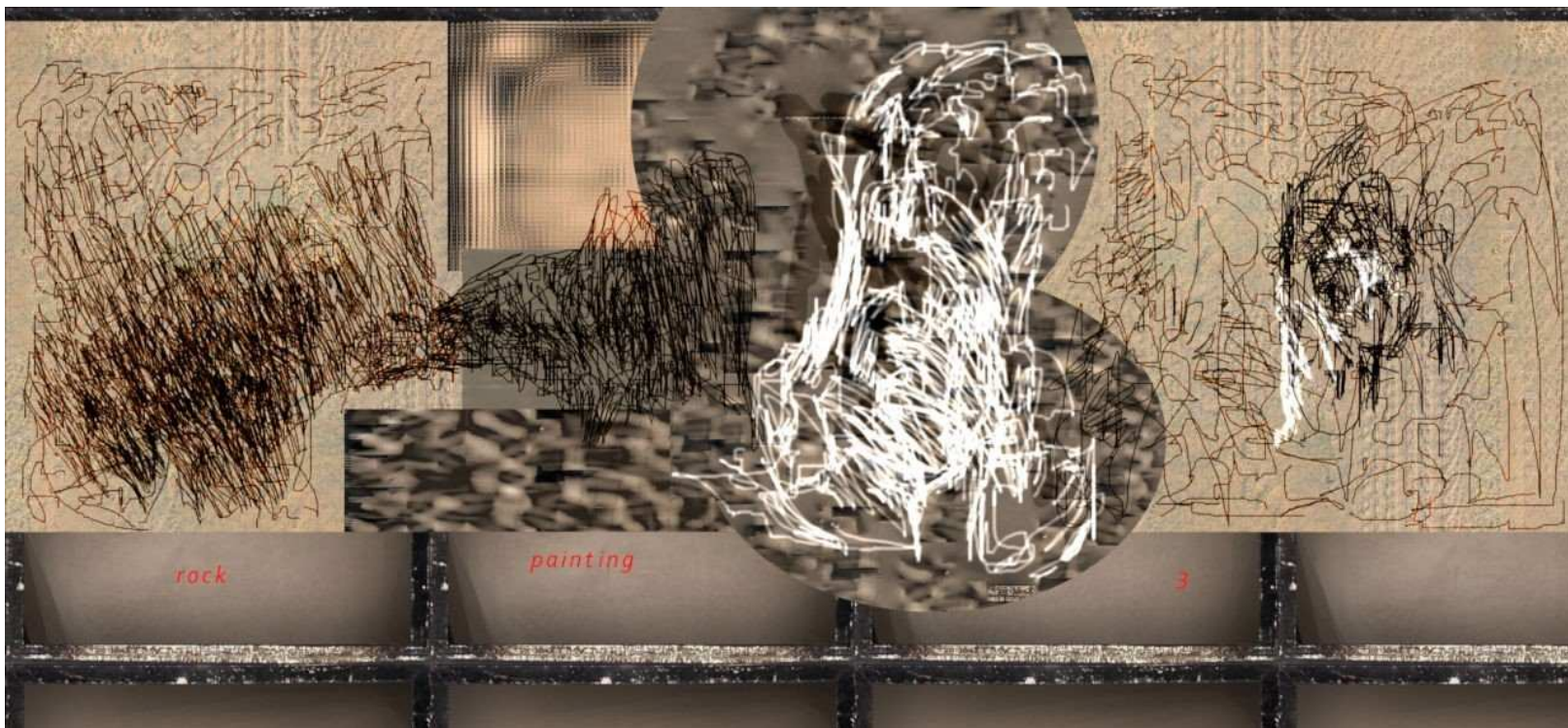




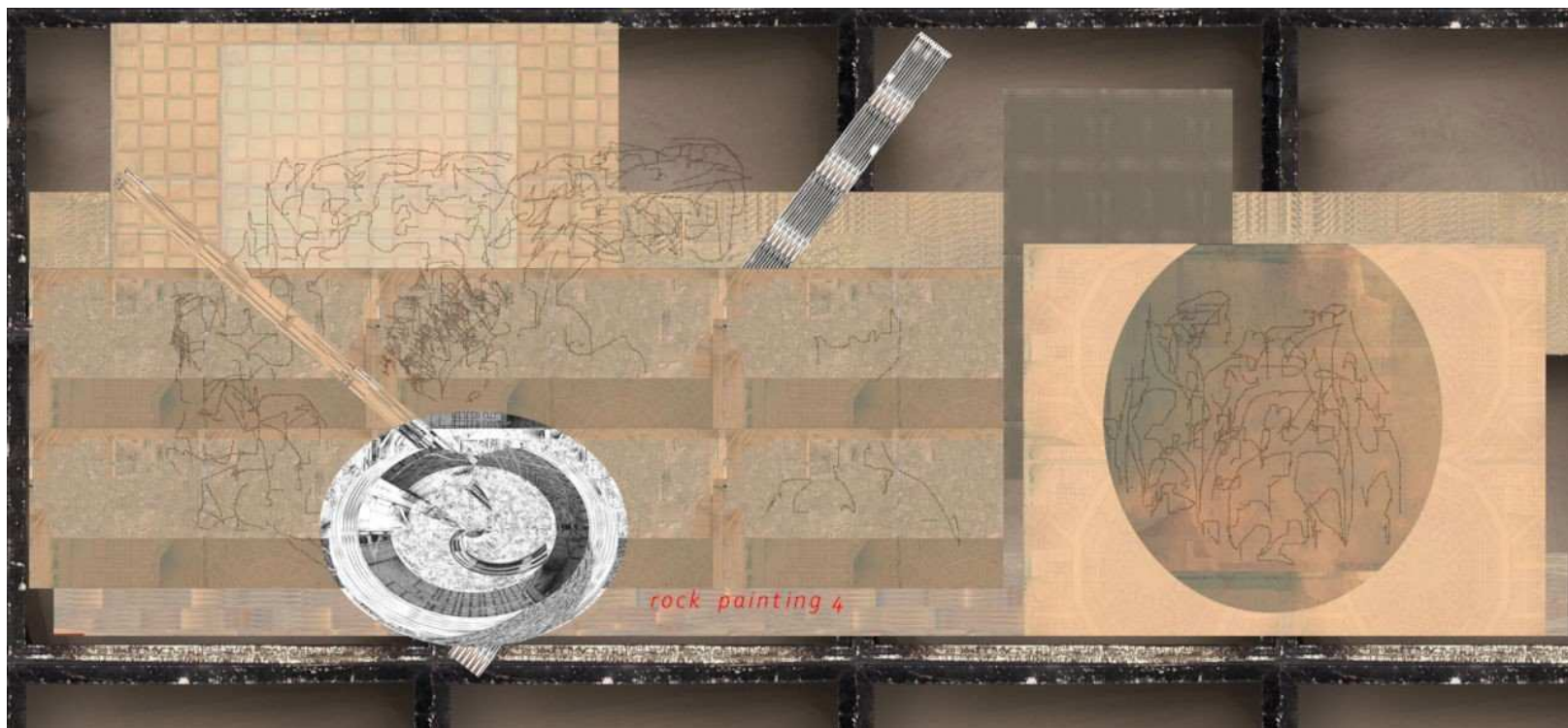














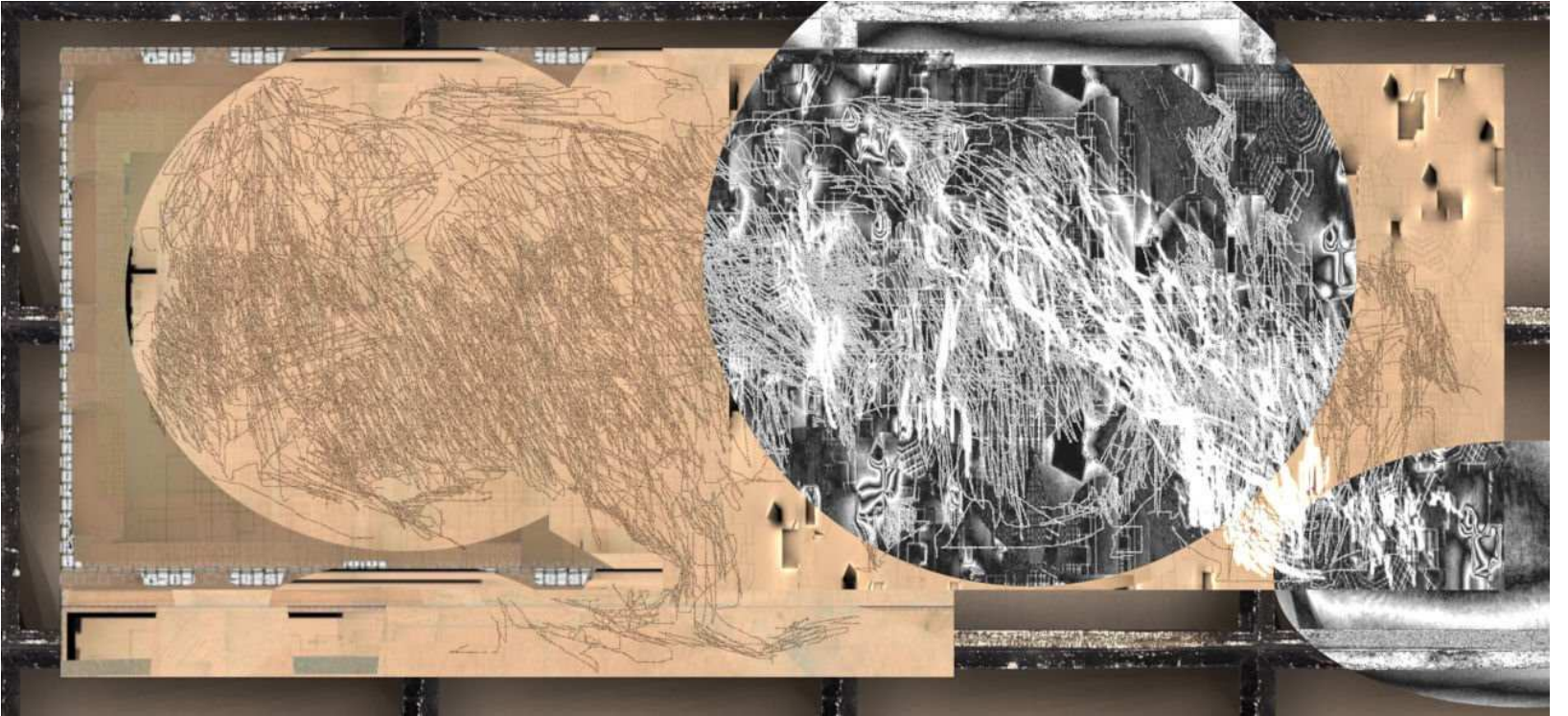
Objectivity and subjectivity are terms one hesitates to use resonating as they do with potential overtones of cliché that defeats purpose yet then again they are also in the end very useful... except for the one tiny problem that in a sense, in order to speak through their usefulness one must stand outside of their respective contexts, to present them as together objective or together subjective is like a riddle Hoffsedter proposed in Goedel Escher Bach An Endless Golden Spiral- the koan that if one speaks one will have ones head cut off and if not as well.... The overtones of decapitation thus speak to “capitation” or the self awareness in semiotic retrieval or psychological sublation by which the famous Kantian conditions of experience examine that co---dite or apperception which yields the establishment of a subject through the motion of an object as between them a conditionality, a circumstantiality. Thus Hoffsedter speaks of exiting a system while being within in it and his work is canonical – referencing Alice and Wonderland and Escher as emblematic therein of the means of rhetoric... however in so doing and forging his thesis he actually compounds what he calls recursive structures into the domain of rhetoric which is (as “rhetoric”) definitely canonical, a playing with time as both a kind of shuffling, or direct encounter with circumstances that shuffle ones self as it were, but in logic , recursive structures mean something more like thesis and antithesis, that for an argument there is its opposite, a covalence of a type towards yes and no truth, while the the spreading multi level co valences of rhetoric are Shiva armed and in my system of relating the culture of language I refer to as a cross referencing of a fluid matrix supported to perception and representation at bridges and meta levels. One may defer capitation to a more general idea of underwriting and over writing, as a graphic artist Escher was appropriate to Holfsetders intent because graphos as such belongs to a dual meaning: I write, I draw, as language, ( lets see... where was I... oh) SYMBOL 76 \f "Wingdings" \s 11: popping in and out of a system is similar to the psychological projection by which Physicists attempt to describe particles)....( according to recent research particles can affect each other simultaneously ( exactly simultaneously i.e. faster than the speed of light over distances that would involve for light many years of travel in and of itself)

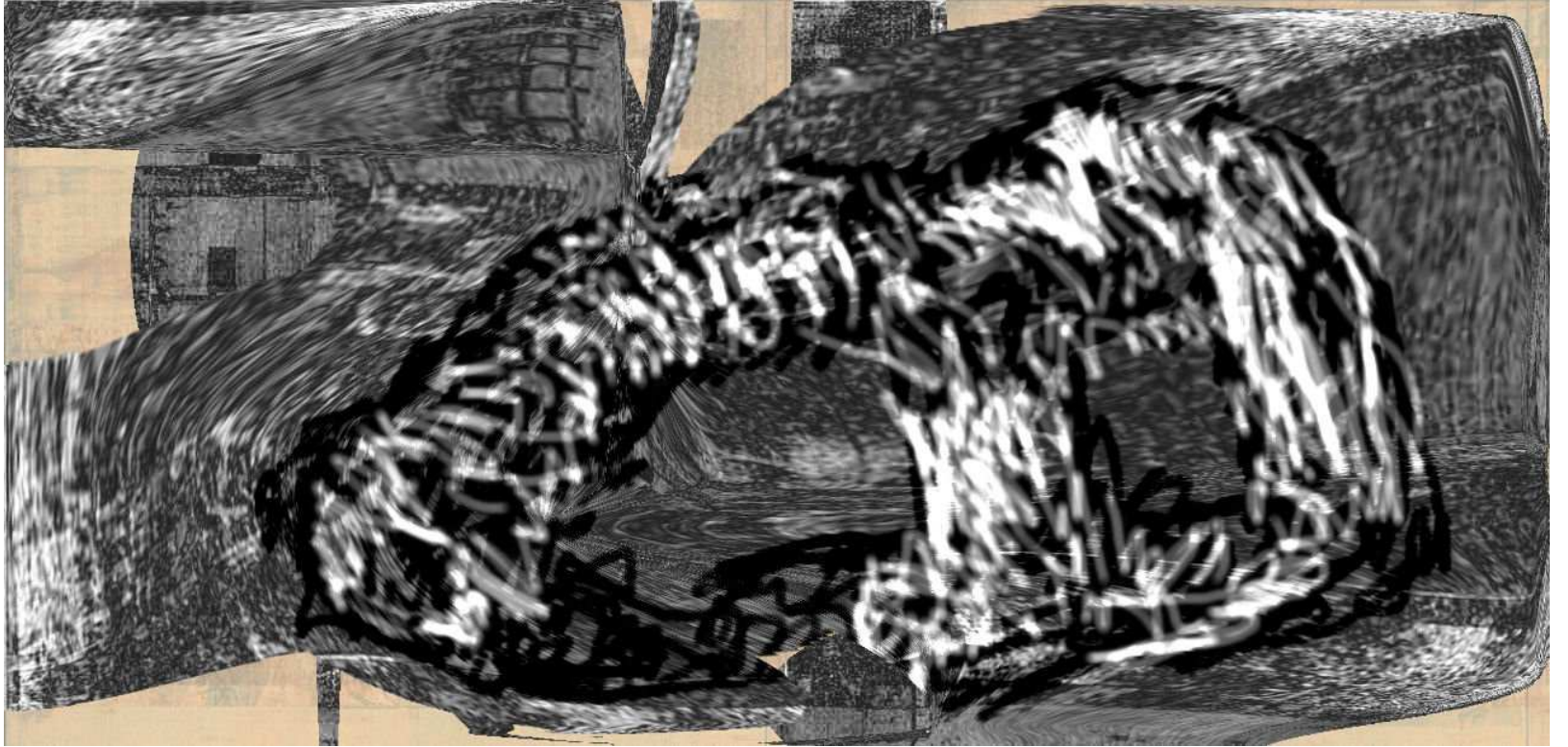
In writing I am motivated by Lacan who had no problem with adopting a stream of consciousness approach to writing, ( Buckminster Fuller also spoke publicly in that mode, which greatly influenced John Cage) but in placing my archive I like now to construct a meta narrative that is a kind of skeleton key: a canonical critique or arrangement by which as mentioned an aesthetic of adumbration, traces and foreshadowing as motions compounded towards the shifting matrix cross referenced in perception which as flux might be described as shifting, but then again is a whole , just as the languages of culture are then again the culture of language. For my purposes the many armed Shiva exists in Sanskrit, upon which Greek is built and in its many words for drawing examines the graphic link of underwriting and overwriting to a manifold ( which in its own decapitation myth finds Shiva transferring erotic energy entirely to mind which apparently Freud somewhat borrowed along with Hegel's idea of the Drive, and Which Lacan famously departed from by returning all to an experiential or journalistic recourse between the discursive and recursive moods and modes.

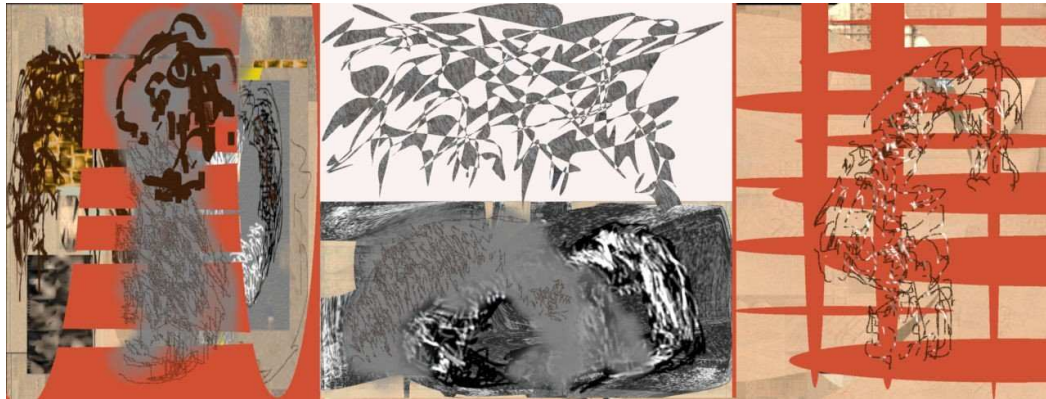
The ideas of interpolation and interpellation, in my work began with photographing my drawings out of my hand in my near environments and then taking that information into the computer meta resources... through which the labyrinthine encounter introduces the world of rhetoric as the domain of the labyrinthine scrolling and then again pagination, cutting, the morphologies of scroll and book as logical indices or in the Lacan context a Taurus, self mapping of formal availability which in the Krause critique taken up as well by Bal formal “narcissism” ( self reference- the tension between the mirroring state and transference via which pattern meets in world slippage, a rerouting of antique ontology meeting the idea of chaos within Dios or the threads of fate splintering over fate, luck, chance and fortune). To those ends I borrow from Bal the notion of Intertextuality or relating to a paradigm while modifying it within the construction of present experience as a way of encountering both what one is, and what the source was via what it now is in so doing. (‘In-so-doing” becomes a meta level of objectivity and subjectivity as managed within the idea of an aesthetic) Sanskrit as an aesthetic language was brought to may attention via the intertext of Duchamp's glass, and taking the word for glass as a route towards examining other cultures through a virtual travel in which I noticed many used glass as the same word for their nation, as a gesture towards transparency, and in this an initial “structuralism” may be noticed. There are , in relation to Sanskrit as an aesthetic language in itself, not belonging to a particular nation, other vestiges of neutrality, for example nations associated with the spice route, and languages such as Romanche, Lobjan, Interlingua, and and Esperanta which are meta languages or abstract domains towards aesthetic means of cortical integration or the global vectoring of meaning within a resource approached by which plasticity is that integrative capacity. Scope then is a kind of scape, and the mind scapes available to antique ontology I specifically organize to a careful parsing of how Heraclitus creates a system of monads in his own parsing of puns around pyros, as then again a drawing term adapted from Sanskrit, and which Duchamp's Glass heavily resources as I can then see and elaborate as helpful in relating mood and mode to subject and object. Thus a fluid matrix can be seen in the objective world through the idea of etchants, a relating of supporting matrices which finds them alternately orders of hierarchy or then again flux, which may exist in the approach, or in the object, while likewise time as a concept may accordingly be heuristic or a strophe, a perceived continuity, or then again a prosody or rhyme of counterpoints within disjunction facilitating the vectors which discriminate via discourse rather than recourse. Skirra, the motion from above which Sanskrit borrows in the name is in discrimination then rerouted to deterritorialization and its corollary which Smithson notices in a reference to psychology as dedifferentiation or a recombinant whole out of which Appeiron and appearance manage their synechdoche.









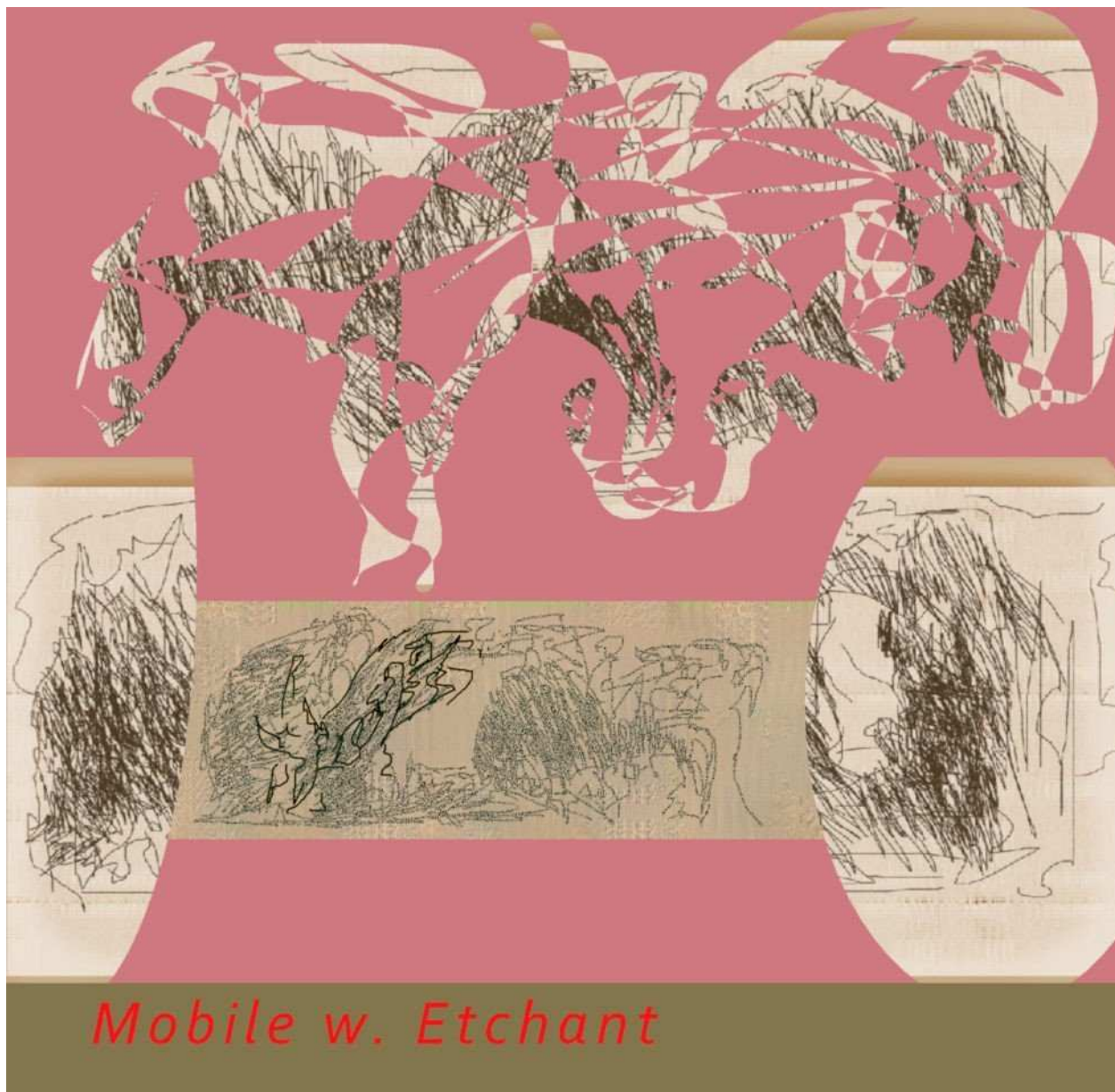


Mobile with mosaic and Taurus ( 3dim map) Labyrinth and scape . Mobile a term invented by Duchamp to describe Calder's work: I imagine as well the top region of his glass was (glider) meant to be a trope of a mobile as the perfect tropism: upon which he borrowed the Heraclitean puns for fire and made his own allegories... In order to describe my archive I am borrowing the idea of a mobile and adding to it the successive elements of my own allegories as equilibrium





*Mobmile /w. SeaHorse Gel*



*Mobile w. Etchant*

*Mobile w. Lotus and Aurora*





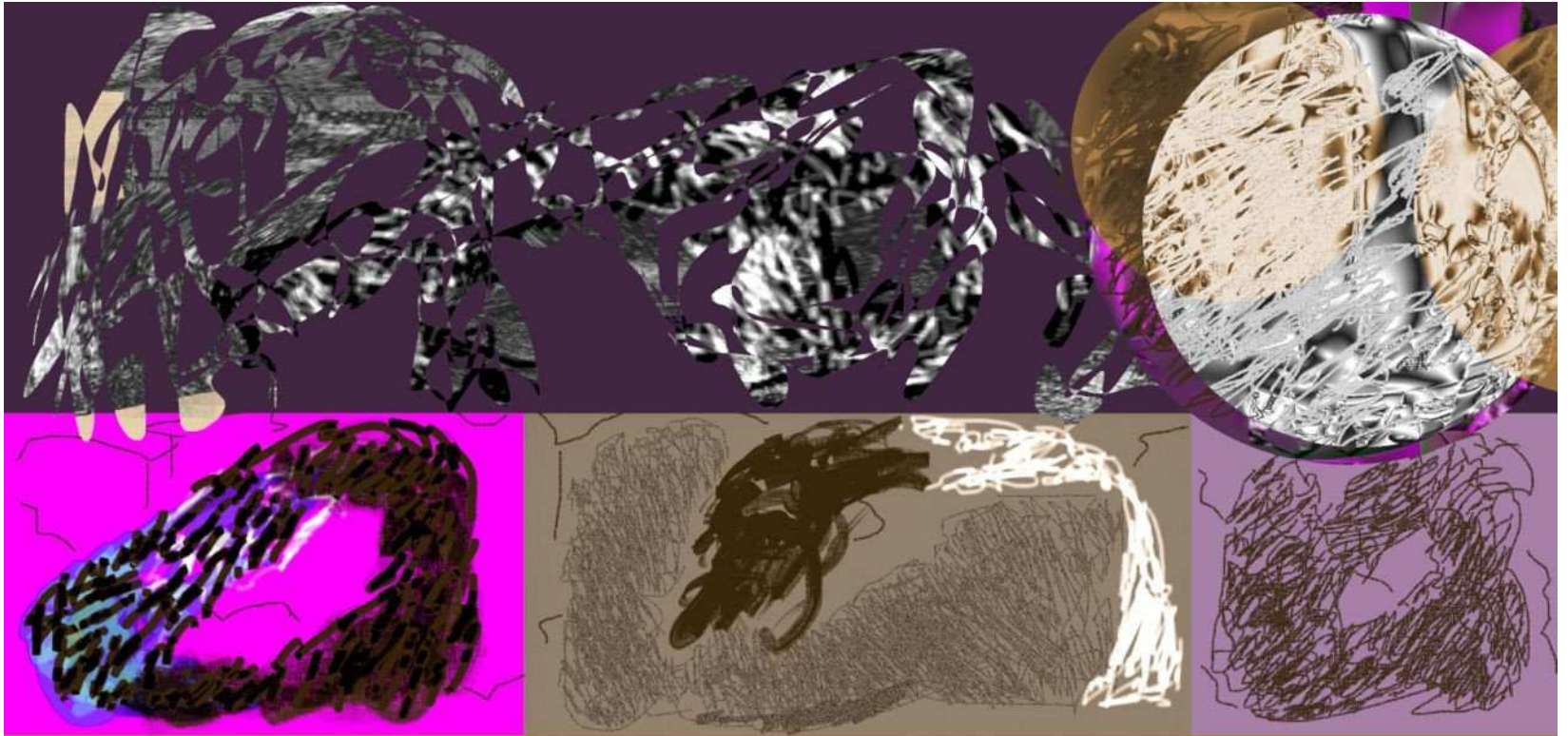


*mobile with Bacon and Freud Analysis*



*Mobile w. double empty center*





*Mobile with Right Handed Witness and Puzzle Ball*





*Mobile with Tectonic Plate and Parachute Topos Top.*









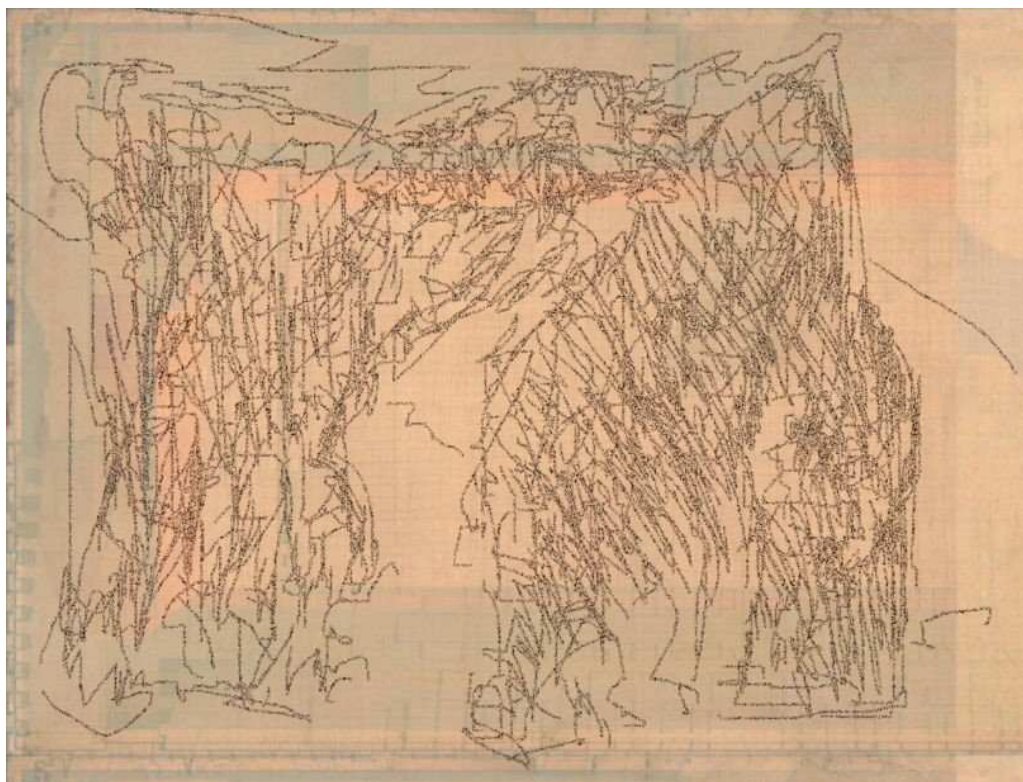












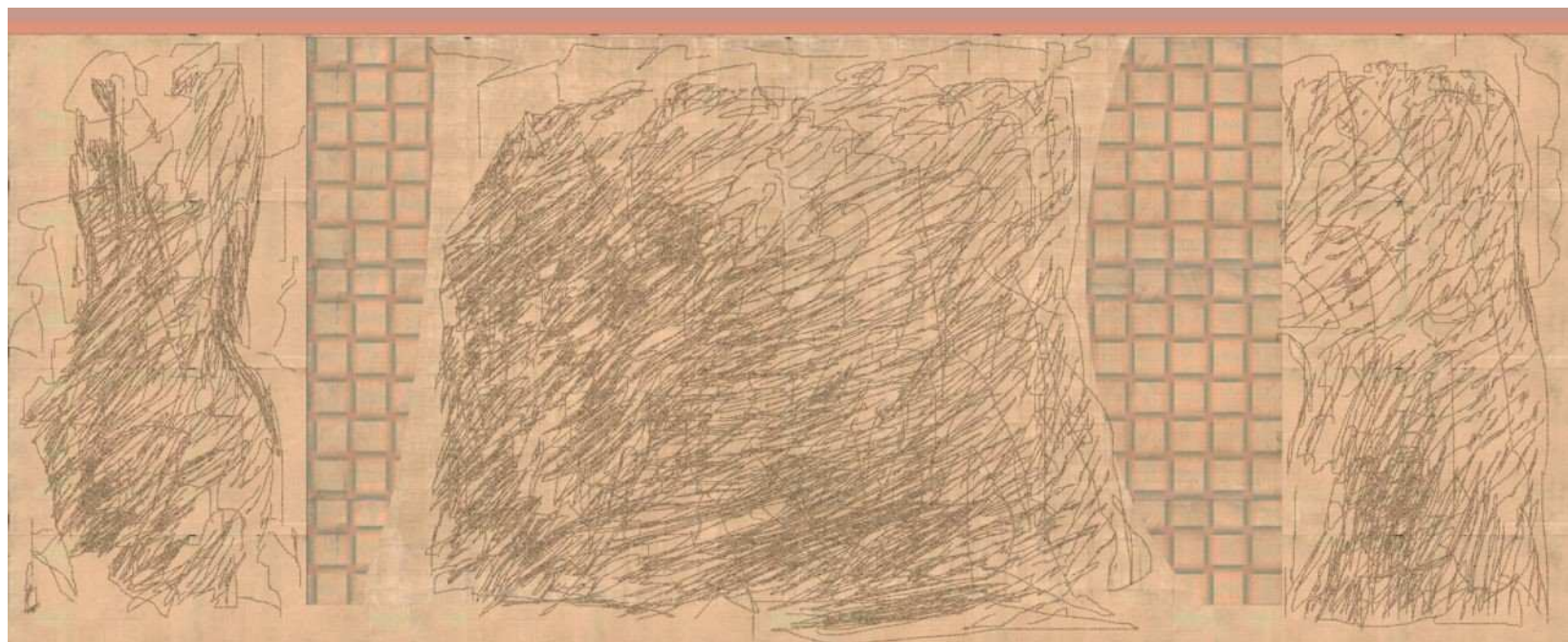


*Mobile with Architectural Bracket &  
Semiotic Niche*









Not always morphemes, I am using the P.I.E. words as morphological indicators for drawing I call graphemes: these words tend to be craft oriented, have to do with a making quality which in the Sanskrit is mood and Heidegger distinguishes between action and osmotic quality between Greek and Latin sensibility. The term artist devolved of craft seems to have to do with for example Paeon- the religious domain of craft, later as art now resides more with musicians, artists refer to themselves as artists in their statements (“artist statement” but usually, subsequently painter or sculptor or so forth, complicated by computer art which then reestablishes the the name of art.... In the current project I play with the graphemes as indicating a making quality I can refer to in the drawing mark, relating marks to morphemes as it were, or their more extended morphologies

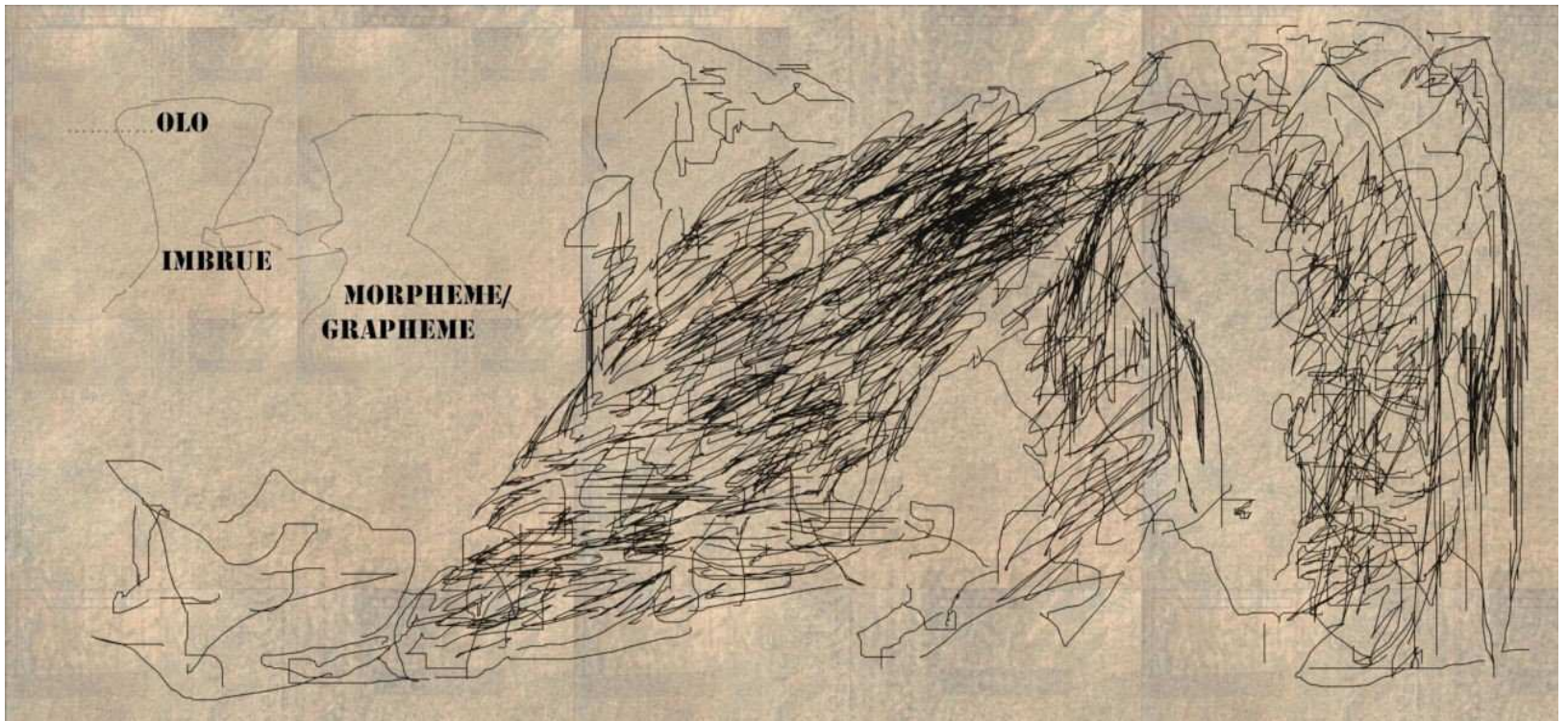
An abstract line drawing on a textured, brownish-grey background. The drawing consists of various irregular, organic shapes and lines. In the upper left, there is a rectangular box containing the text 'WERPON' and 'TWIST'. In the upper center, there is a rectangular box containing the text 'MORPHEME' and '/GRAPHEME'. The drawing is composed of several distinct areas: a large, irregular shape on the left; a central area with a large, dark, scribbled-out section; and a large, irregular shape on the right. The lines are thin and black, creating a complex, layered appearance. The overall style is abstract and experimental.

**WERPON**

**TWIST**

**MORPHEME**  
**/GRAPHEME**

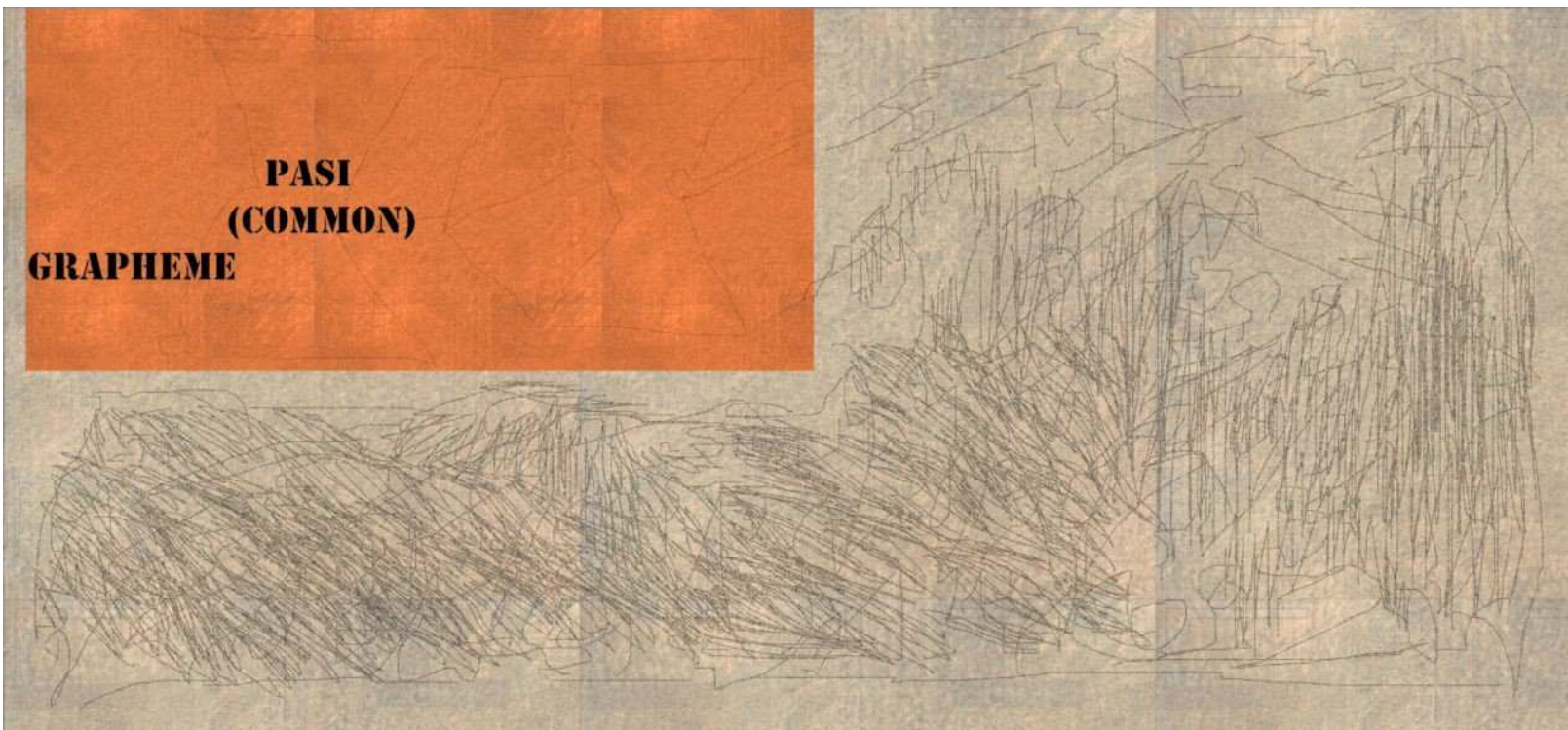






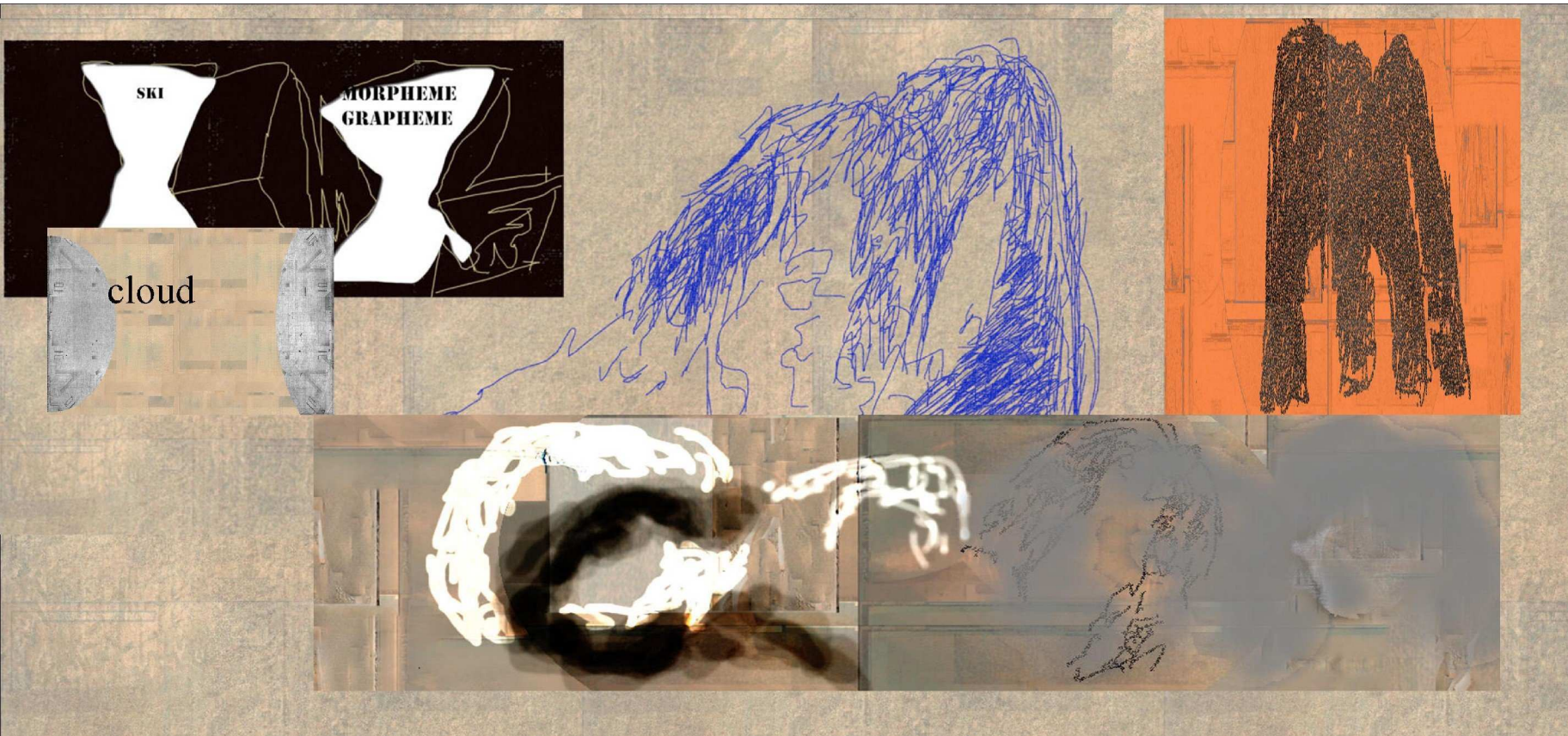


**PASI  
(COMMON)  
GRAPHEME**



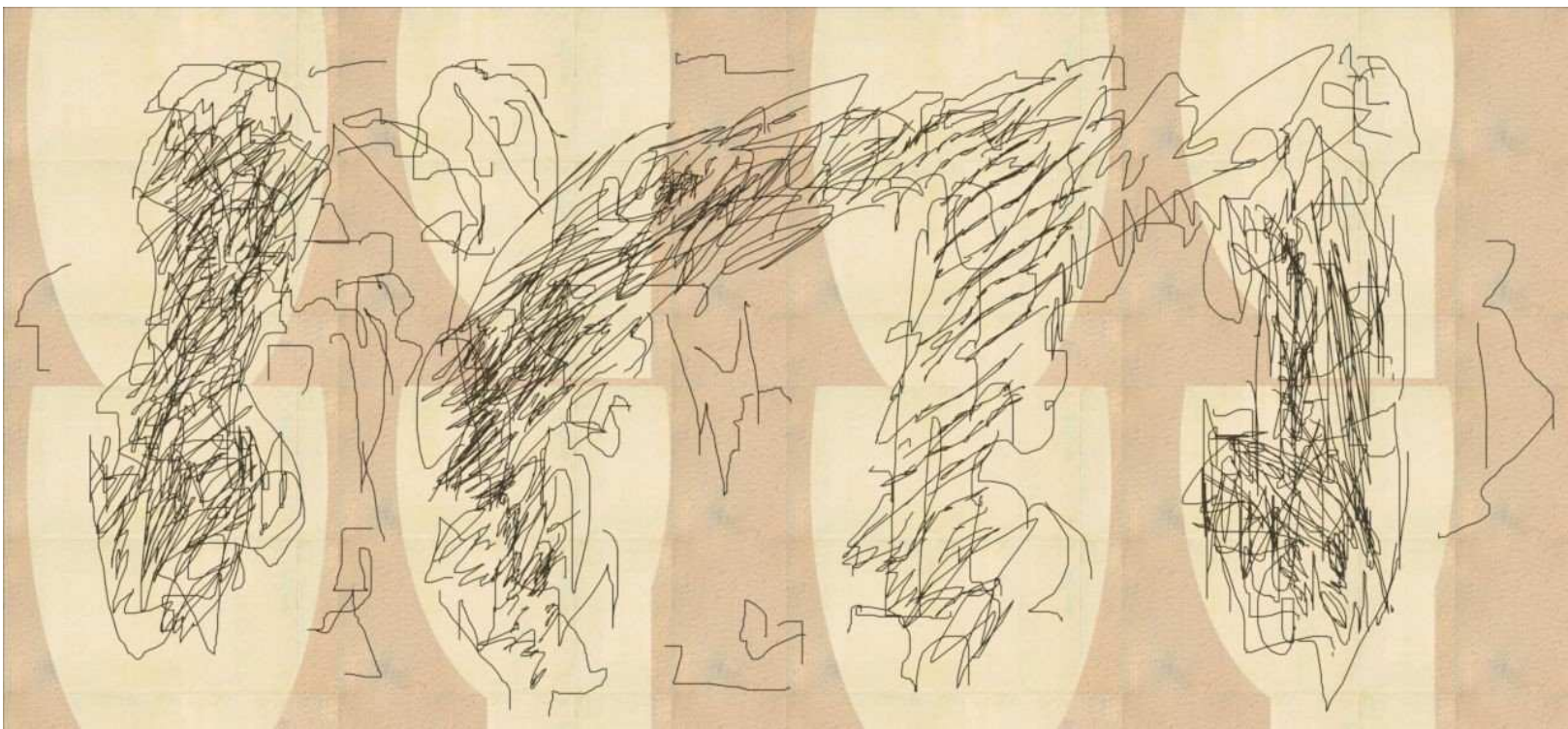


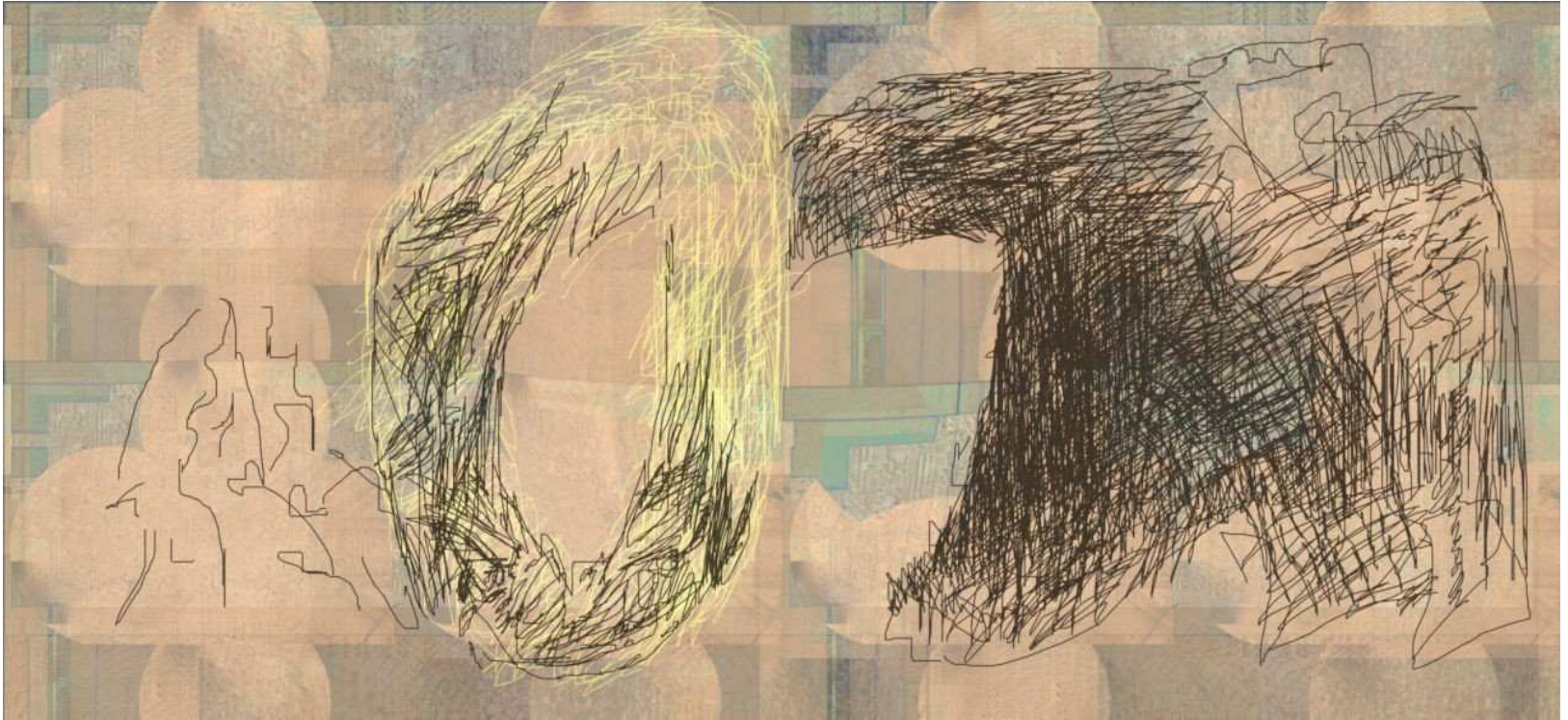




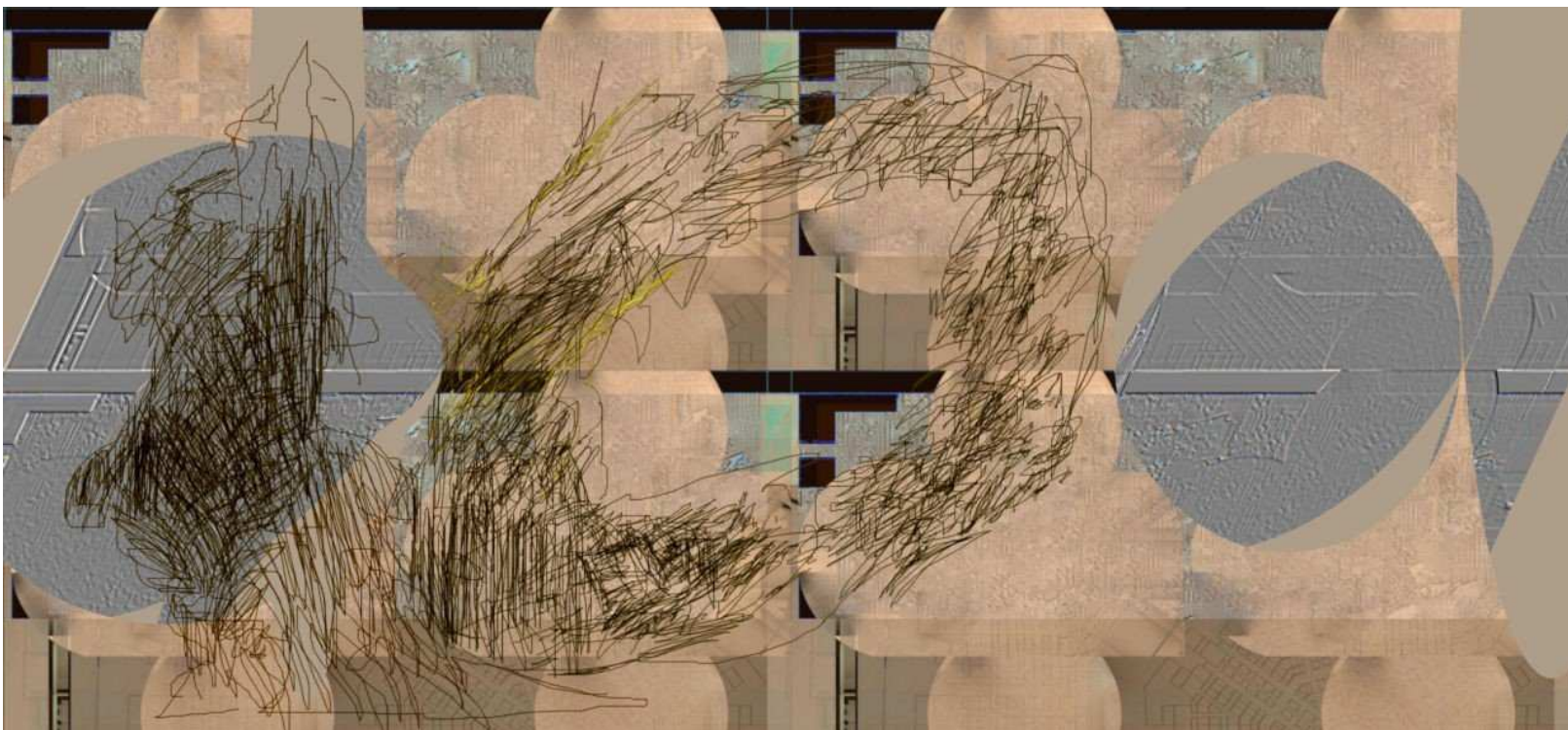






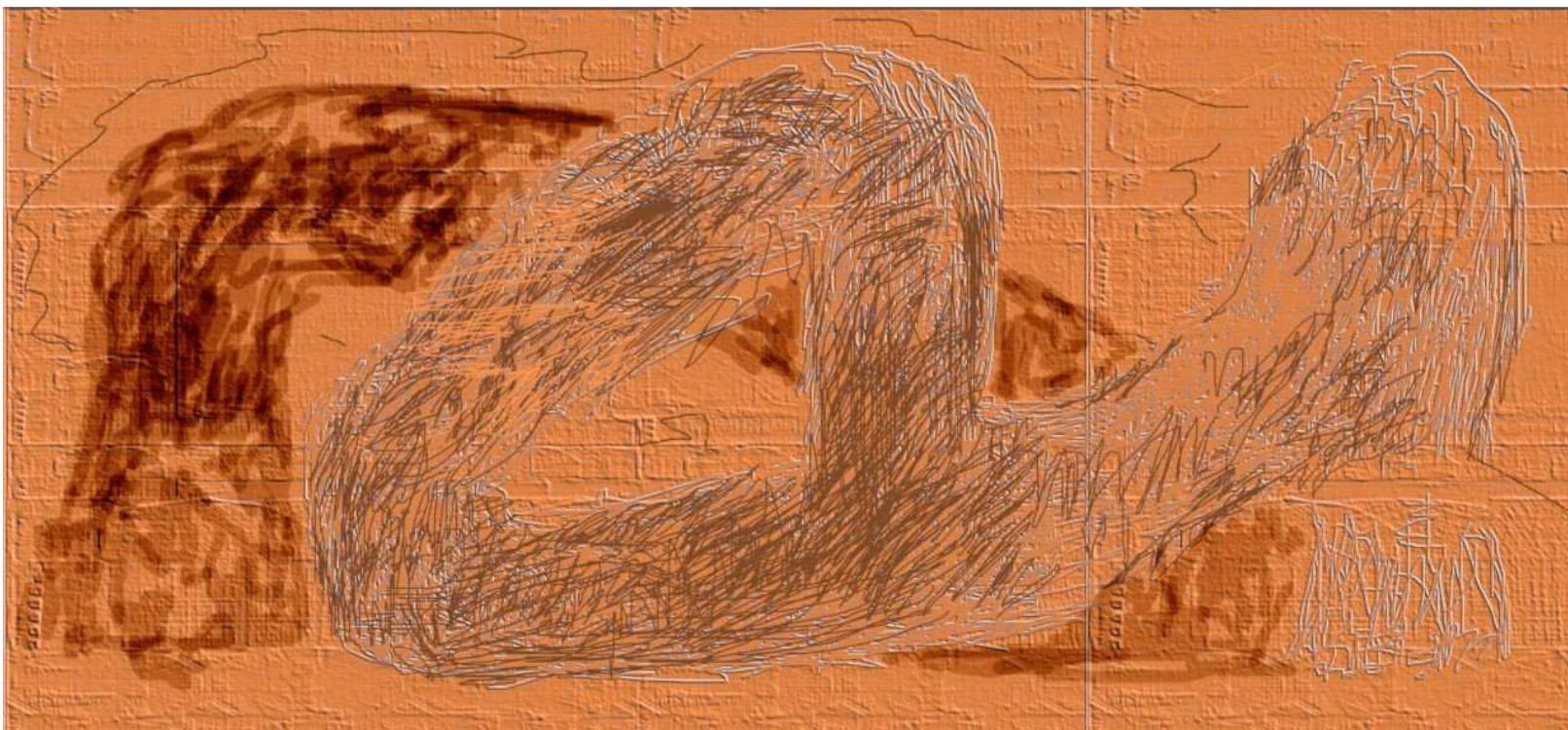










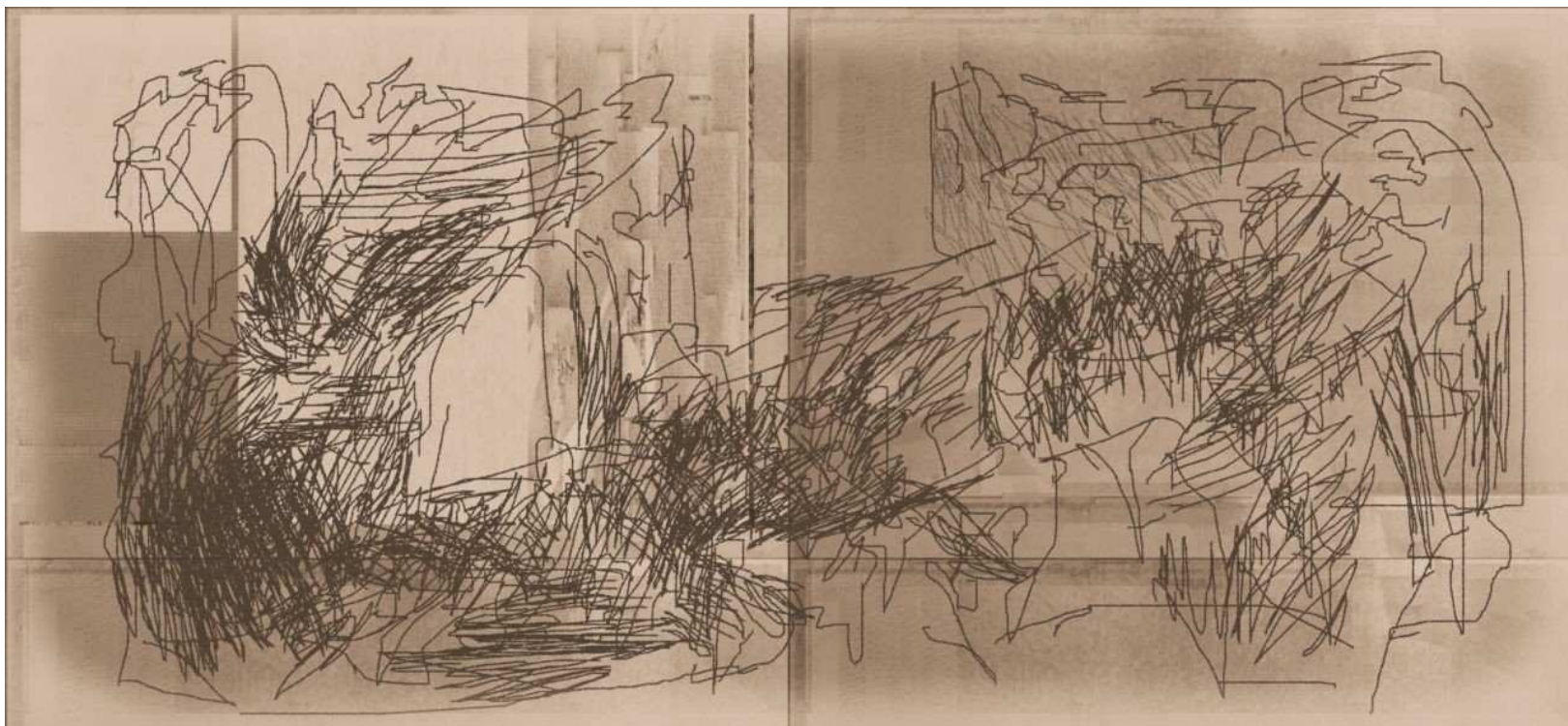


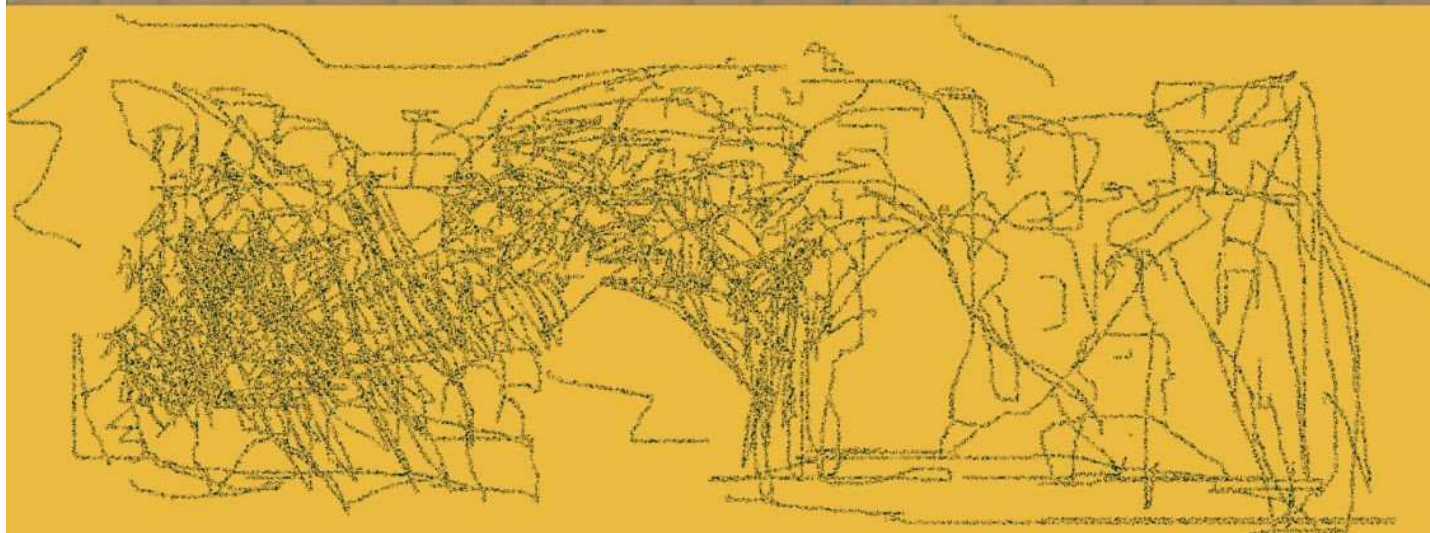
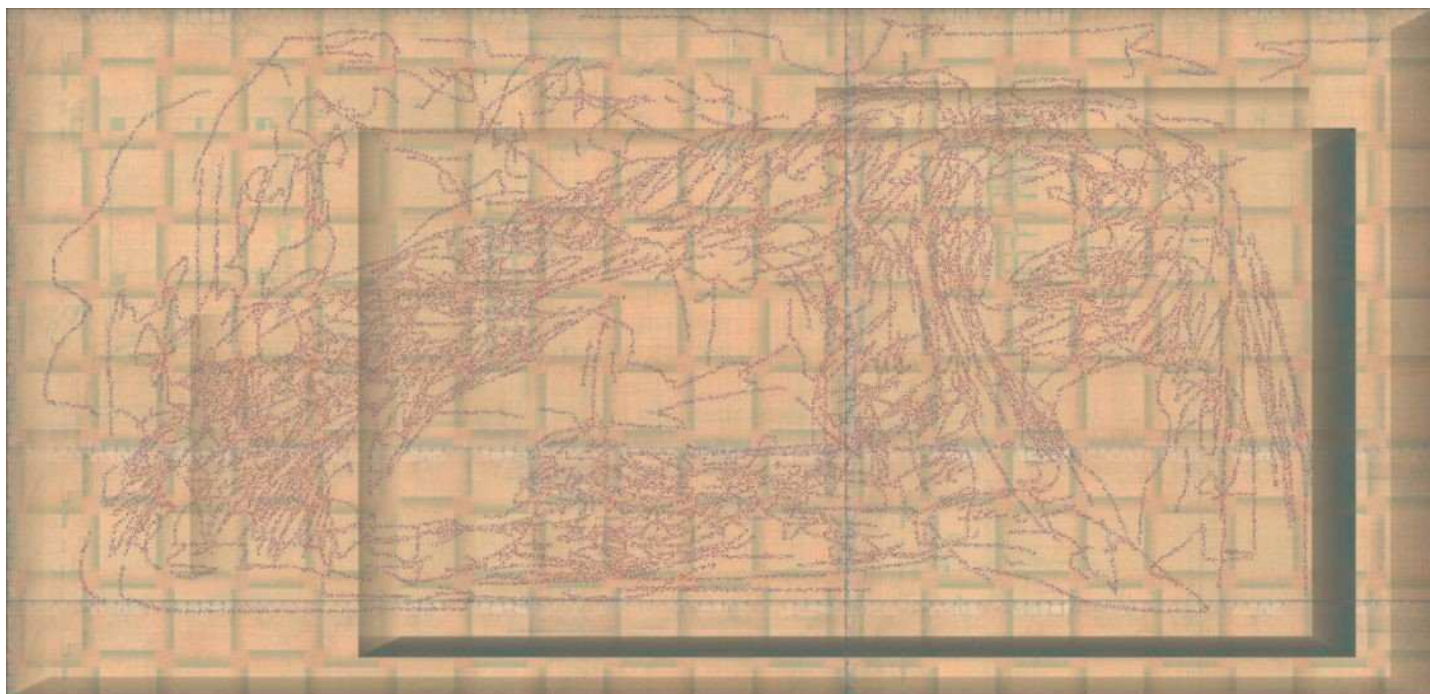




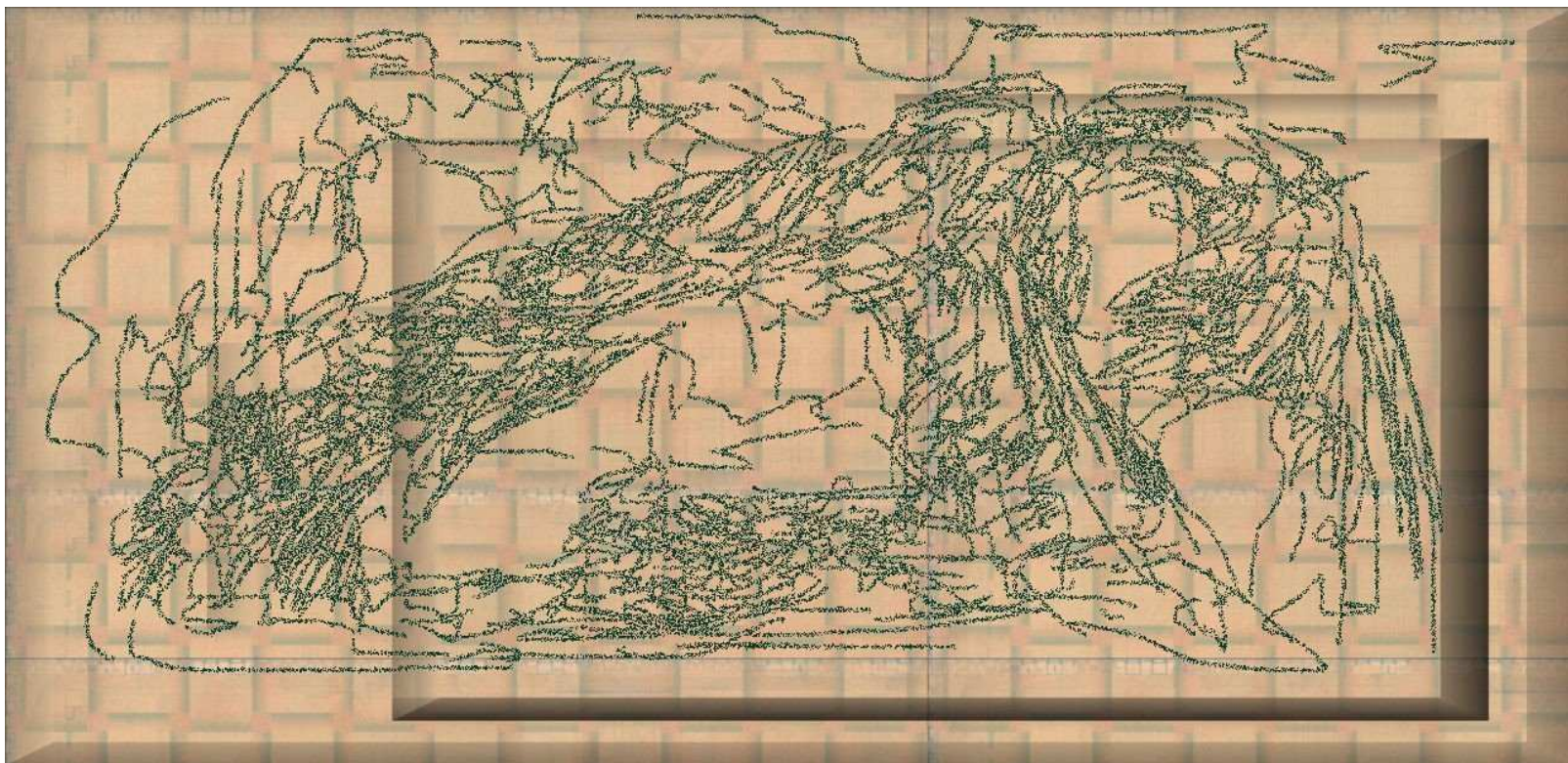














*Mobile w. Koinos  
hypokokomeinon  
communion coin of  
the rhealm*



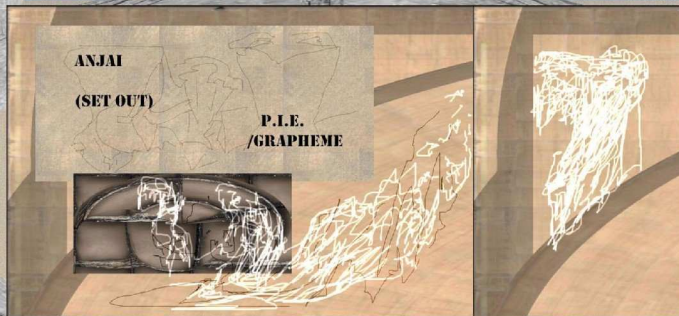
*Mobile with Mask*





Semiotic Screens : is a term meaning the world seen through language: I am taking the project levels of relating morphemes to marks as indicating potential of computer as haptic, and also the idea of mobiles as sigla for my archive themes, along with drawings in which computer art and language focuses on the computer arguments themselves as three “screens” for interfacing in the drawing.





*Mobile w. Parachute Topos*

## SEMIOTIC SCREENS 1



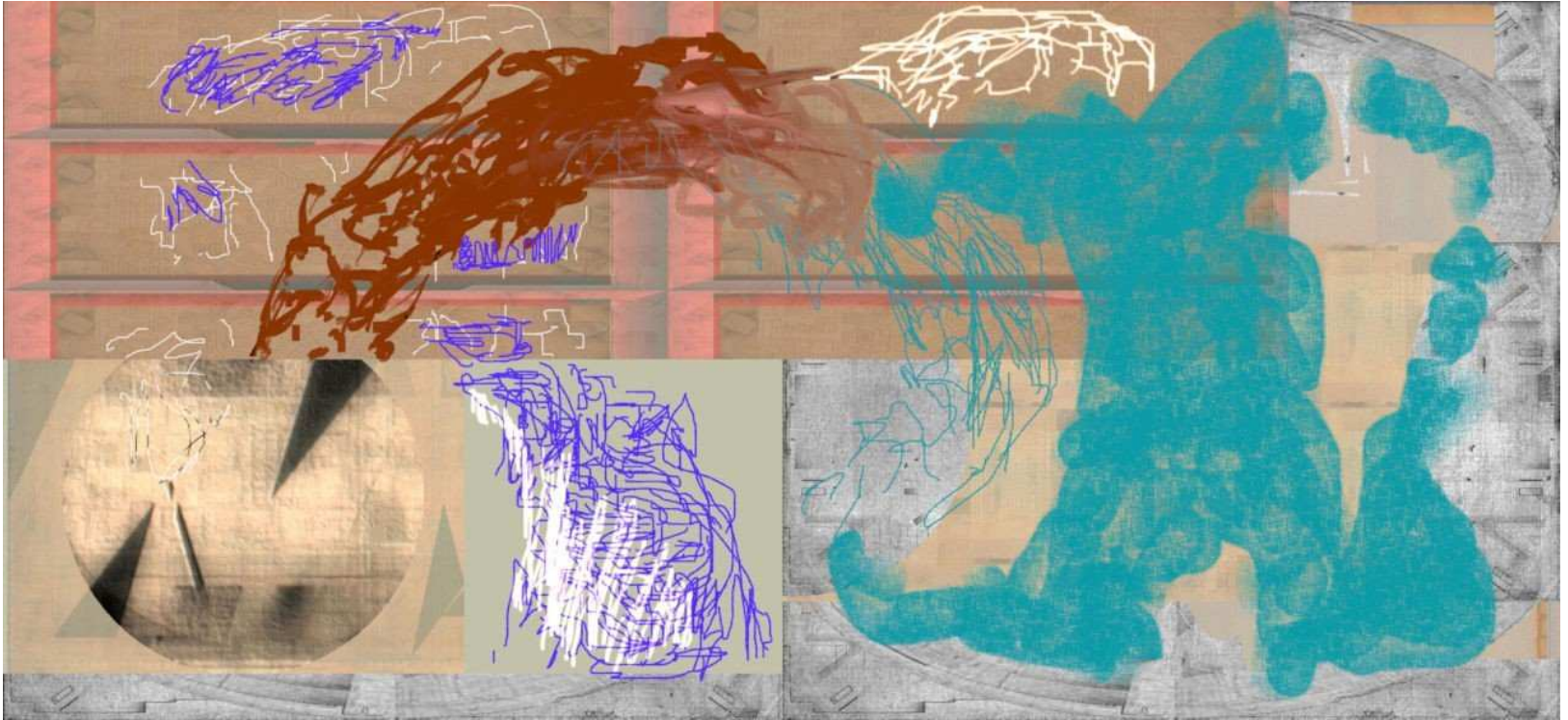
**ANJAI**

**(SET OUT)**

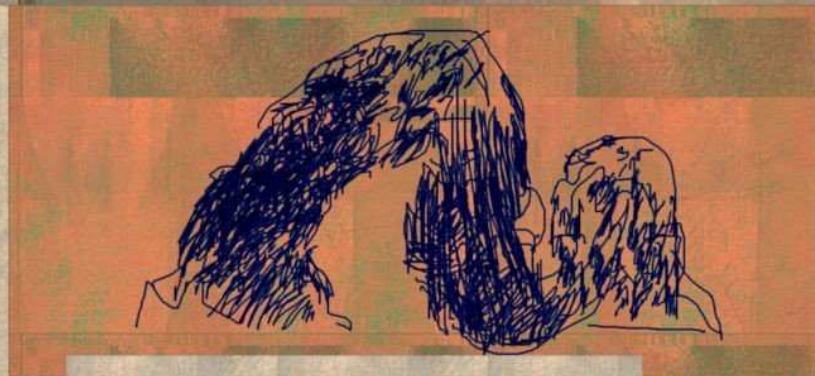
**P.I.E.  
/GRAPHEME**









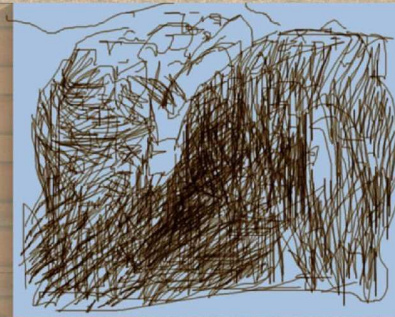


**WARO**

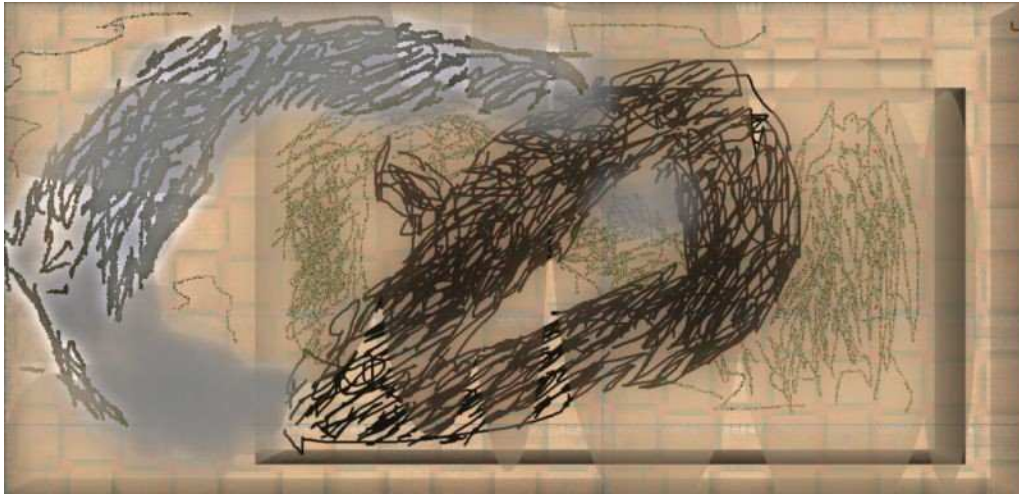
**(WARD)**

**GRAPHEME  
(P.I.E. LANGUAGES)**

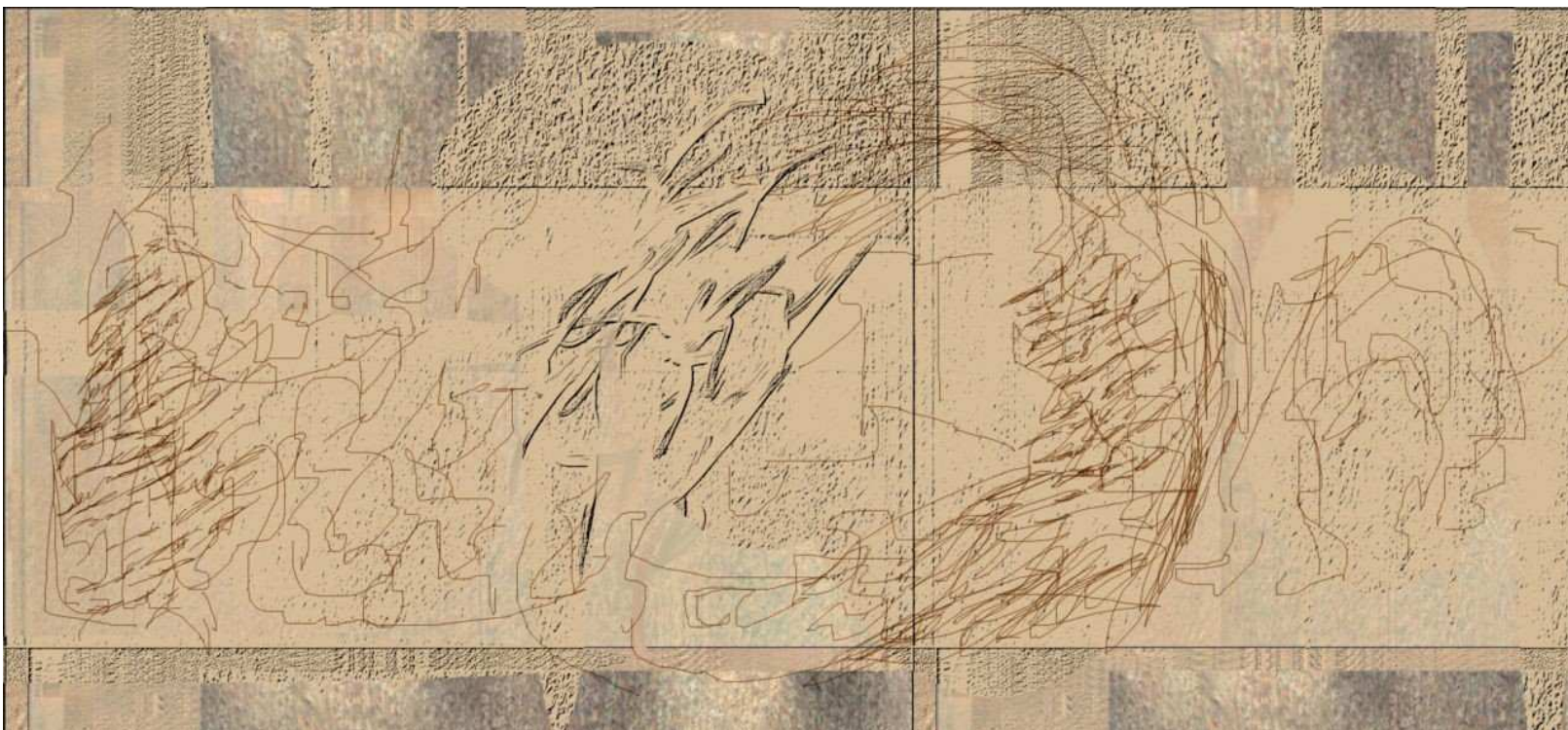




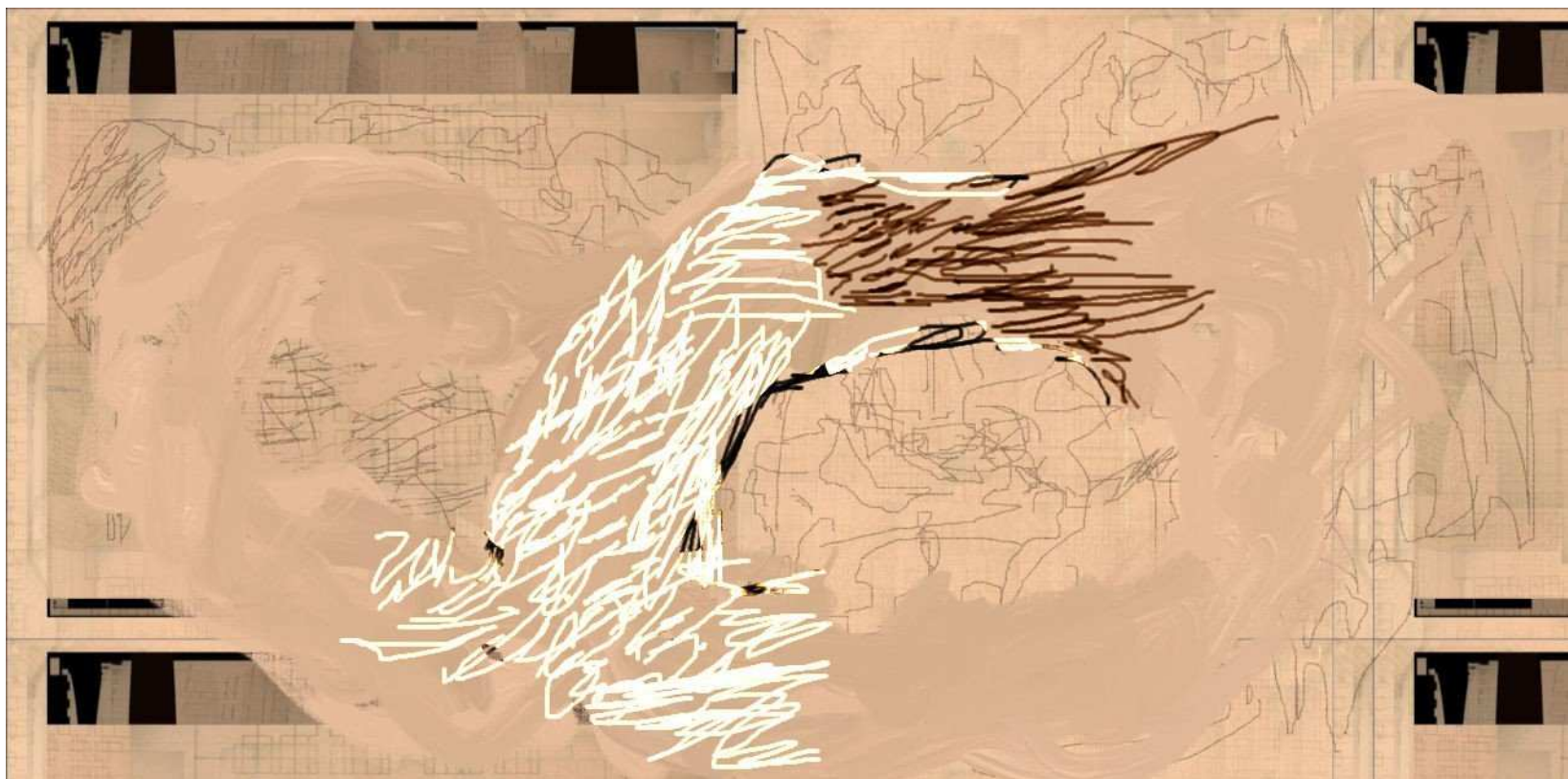
**PEI**  
**(HEALING TOUCH)**  
**MORPHEME:GRAPHEME**

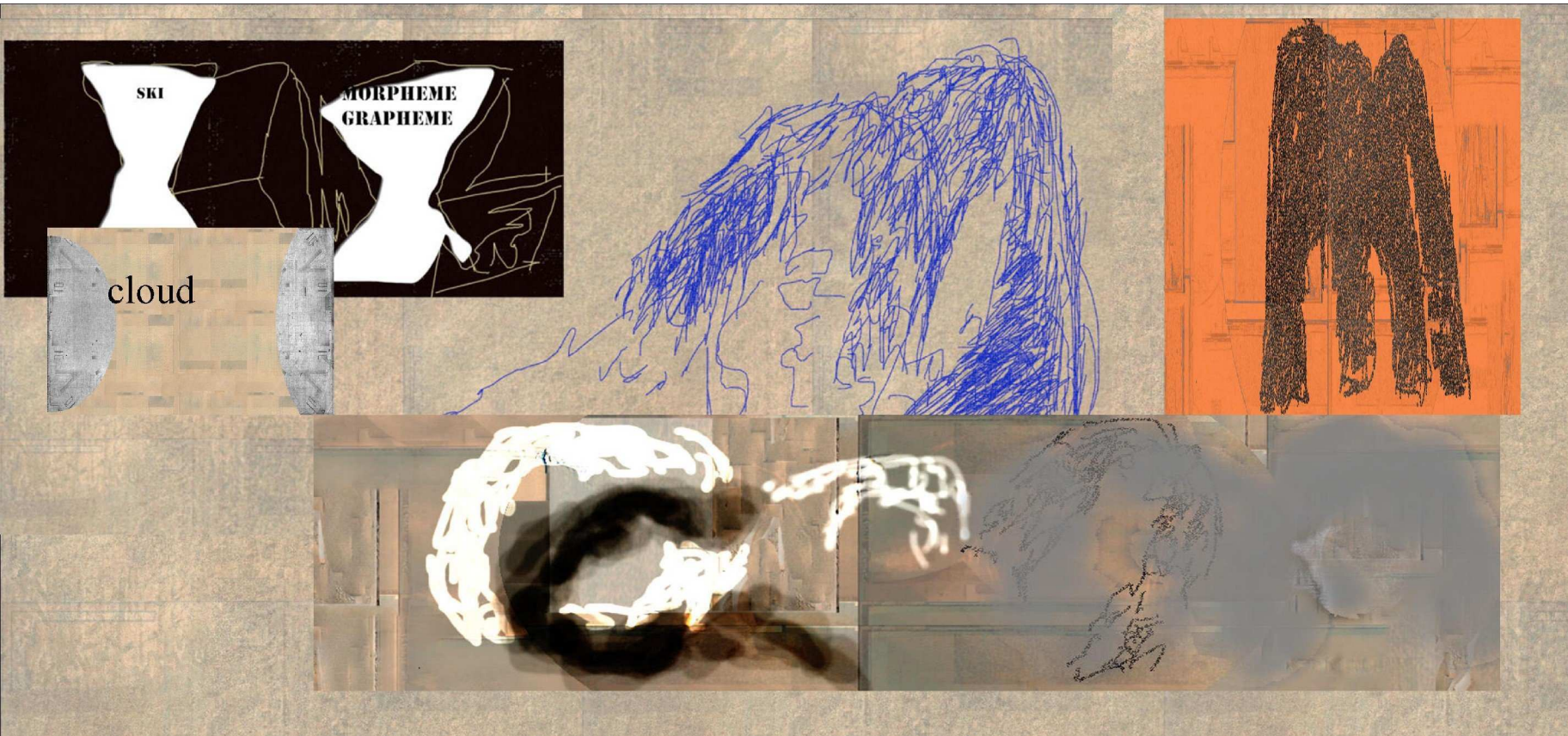








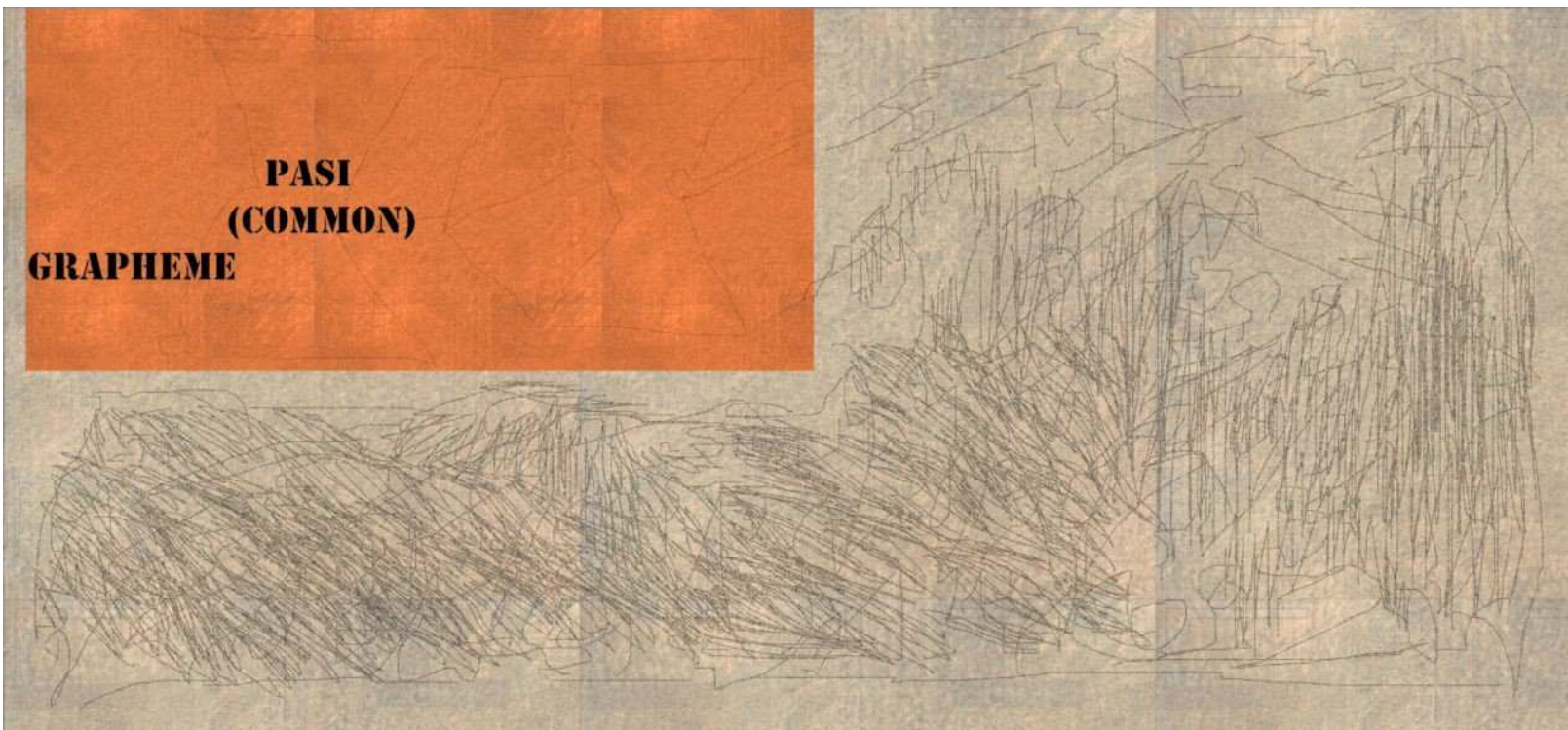


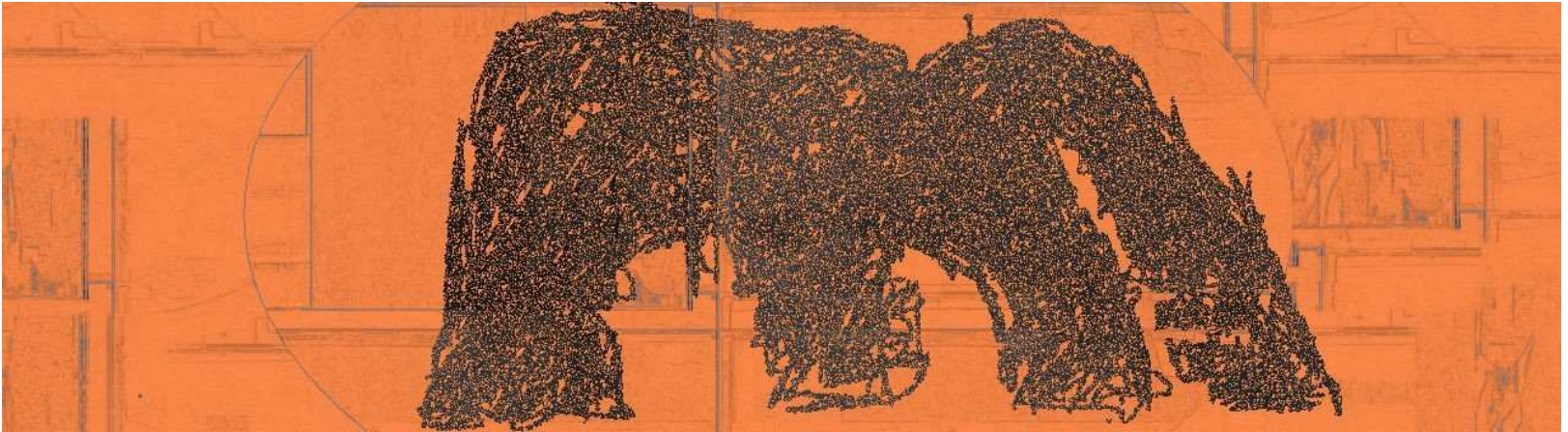


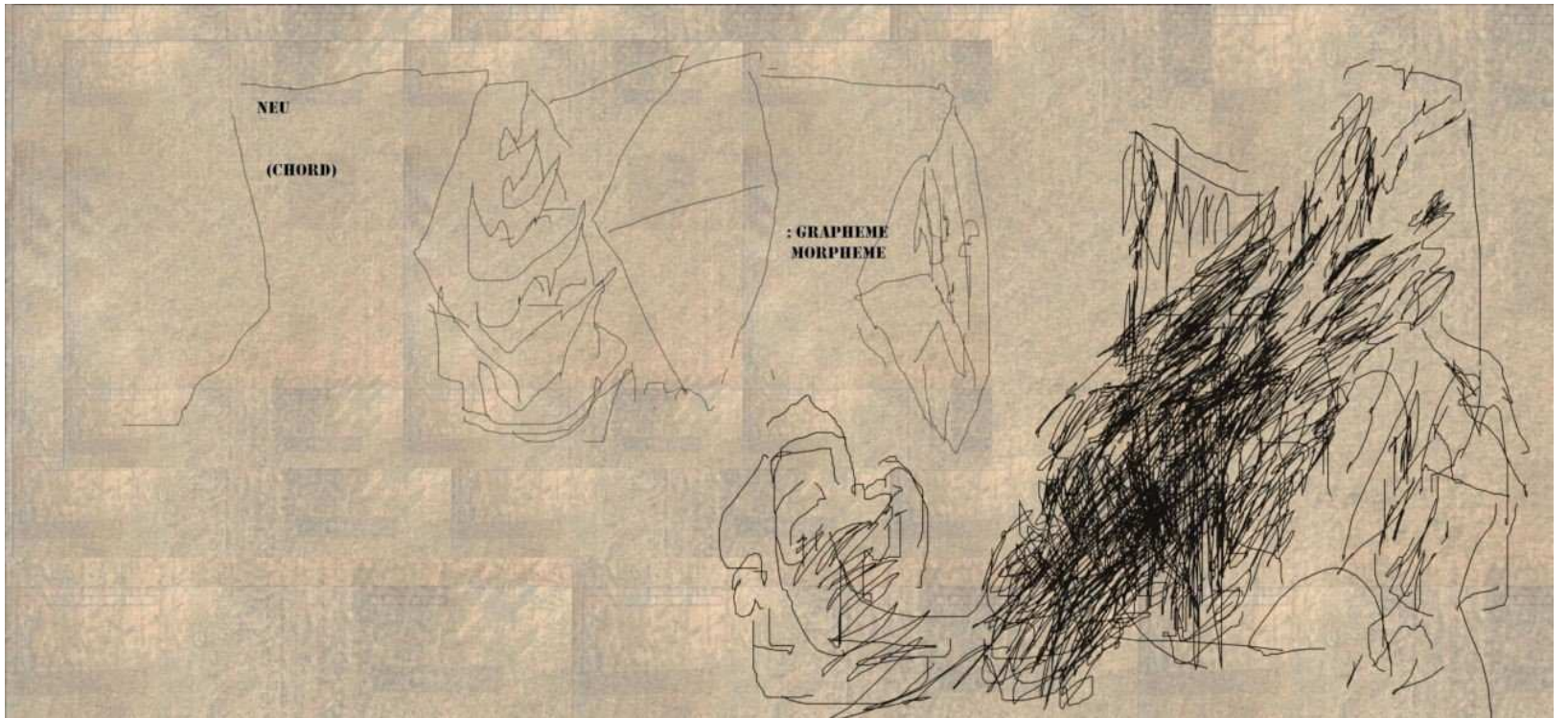




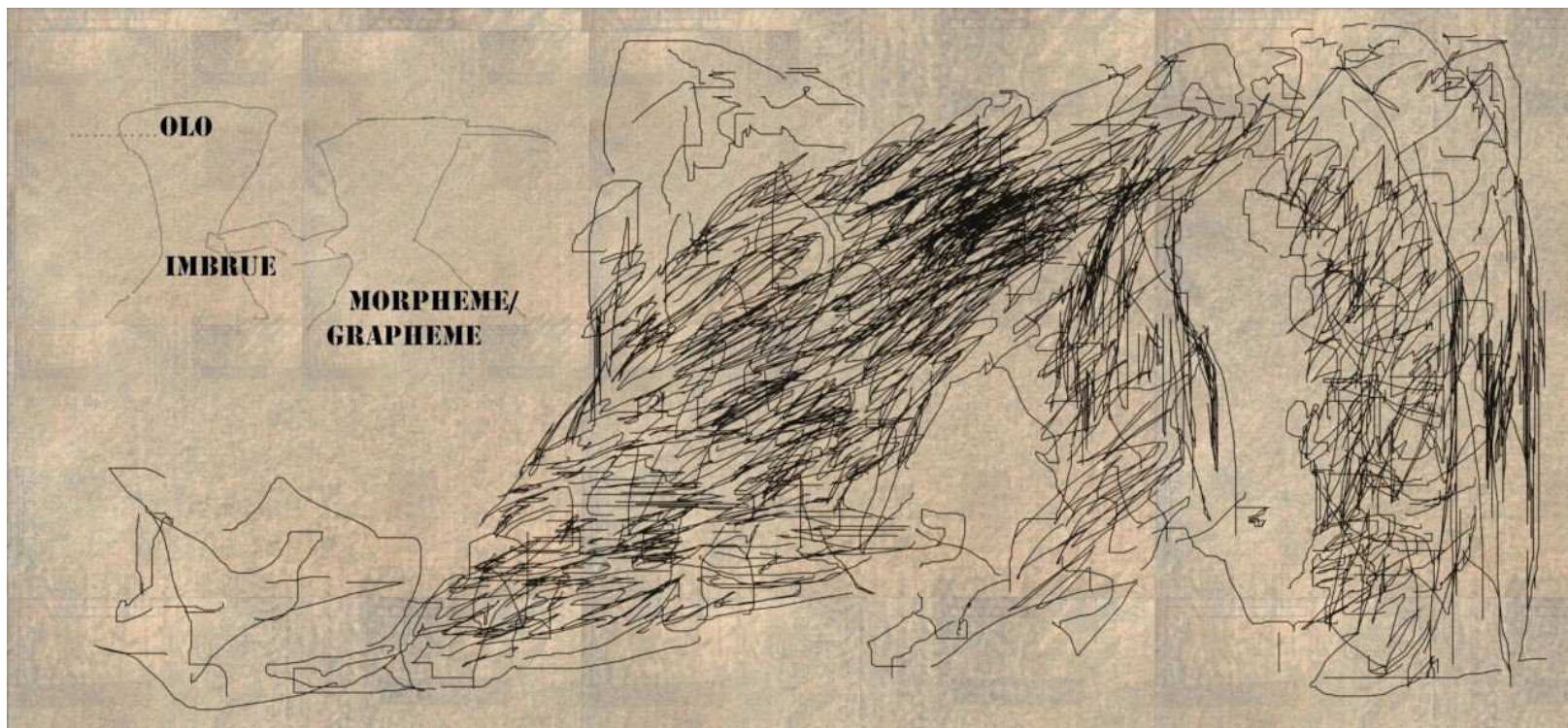
**PASI  
(COMMON)  
GRAPHEME**









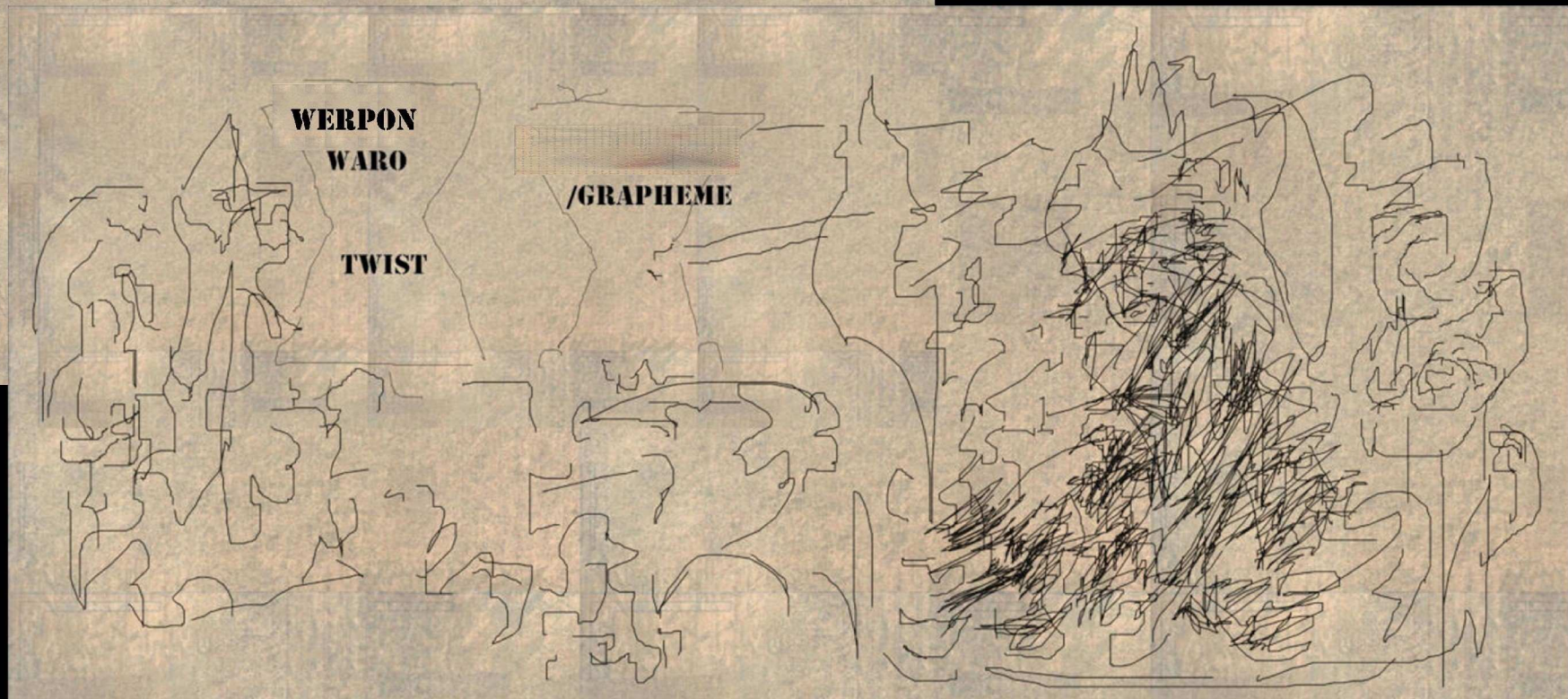


**WERPON**

**WARO**

**TWIST**

**/GRAPHEME**





An abstract line drawing on a textured, brownish-grey background. The drawing consists of various irregular, organic shapes and lines. In the upper left, there is a rectangular box containing the text 'WERPON' and 'TWIST'. In the upper center, there is a rectangular box containing the text 'MORPHEME' and '/GRAPHEME'. The drawing is composed of several distinct areas: a large, complex shape on the left, a central area with a large, dark, scribbled-out region, and a large, irregular shape on the right. The lines are thin and black, creating a sense of movement and form. The overall composition is abstract and non-representational.

**WERPON**

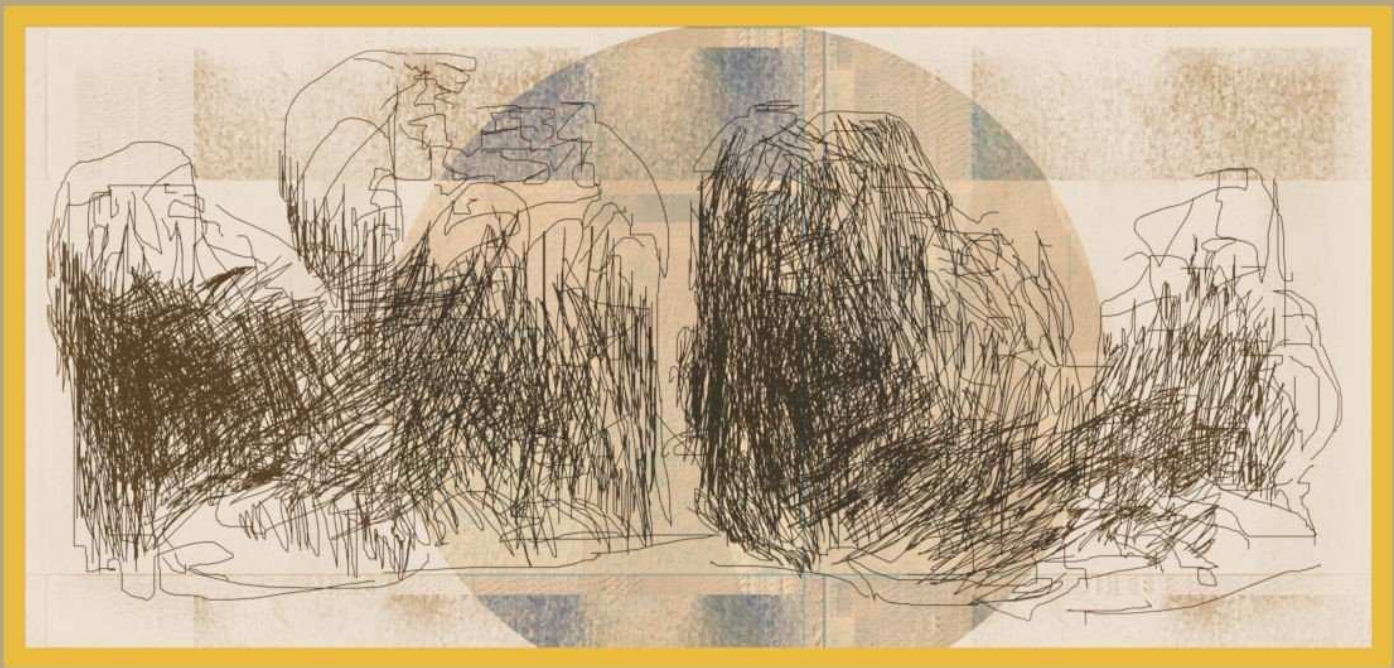
**TWIST**

**MORPHEME**  
**/GRAPHEME**

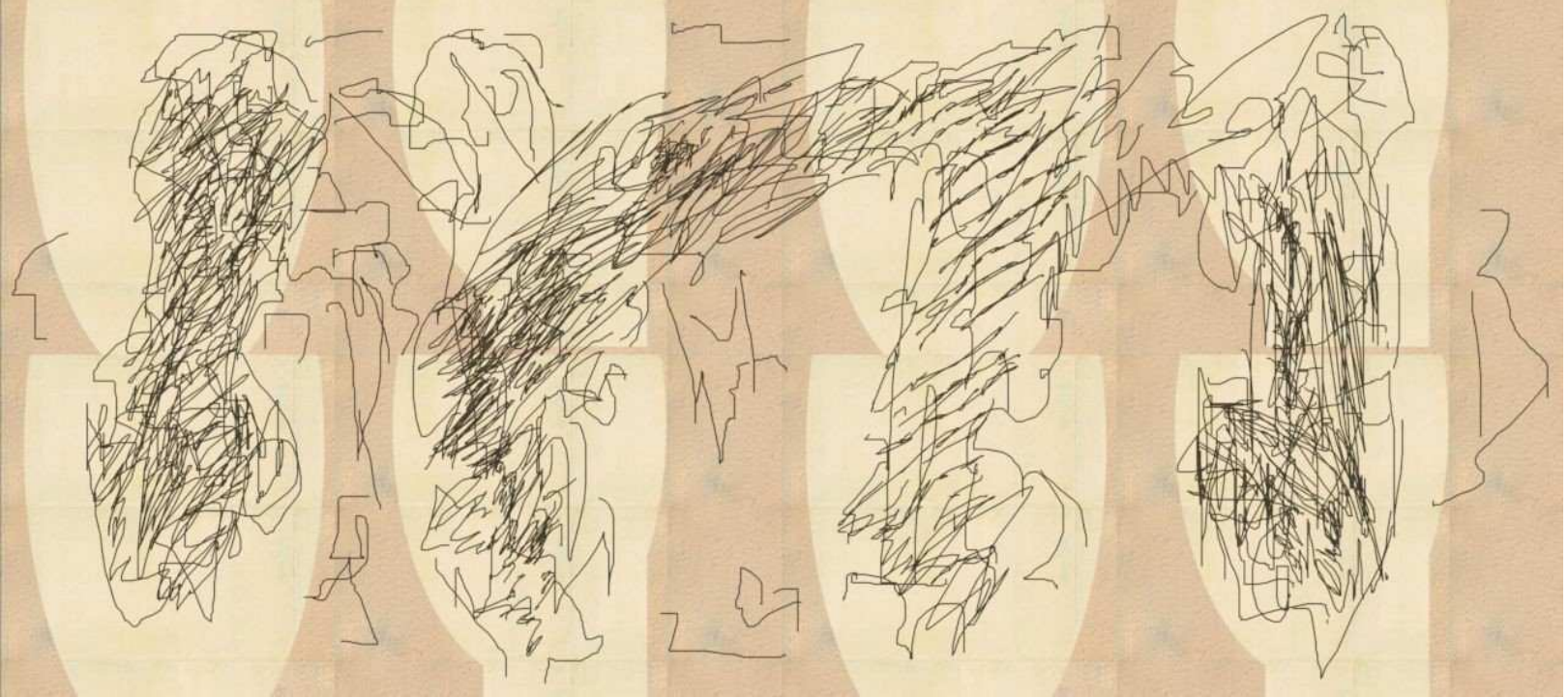




*Mobile with Architectural Bracket &  
Semiotic Niche*

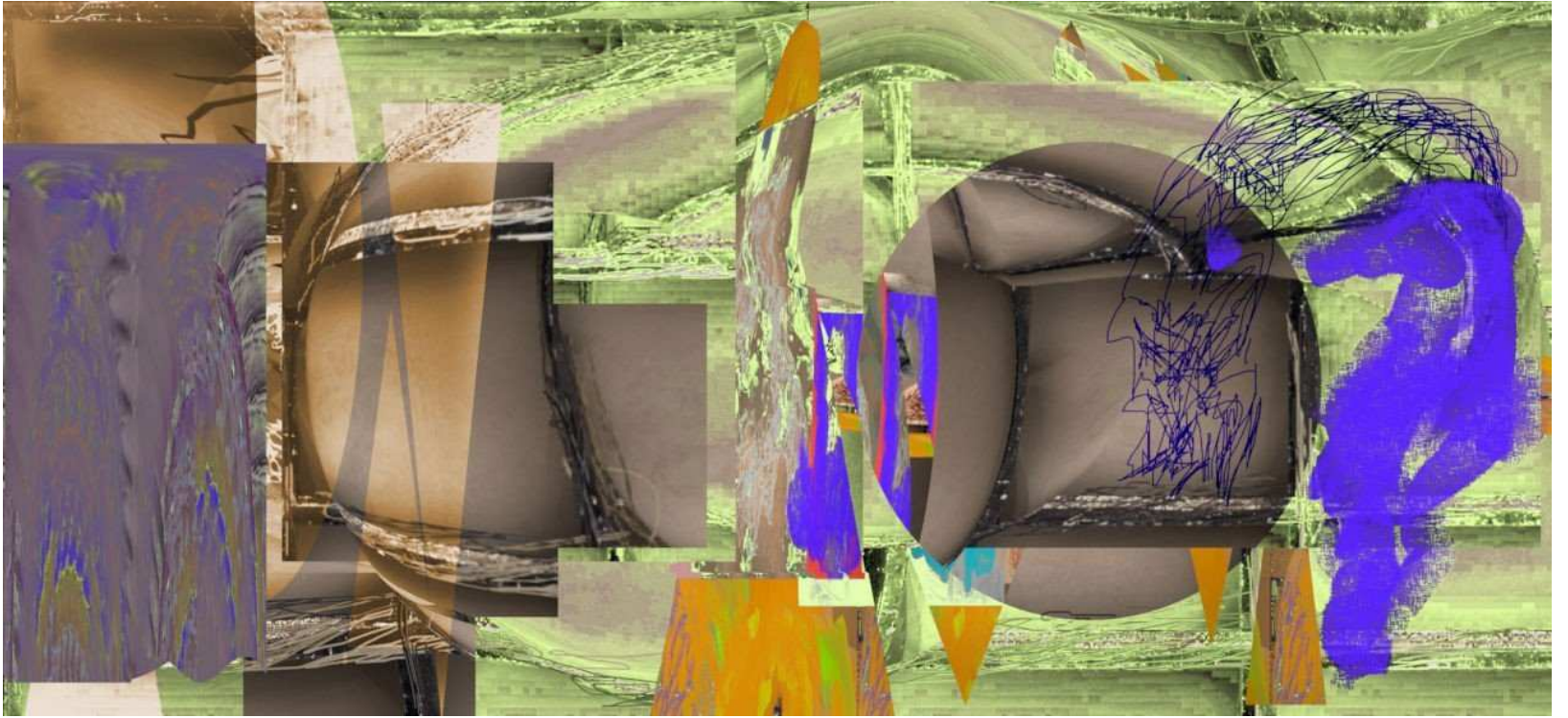


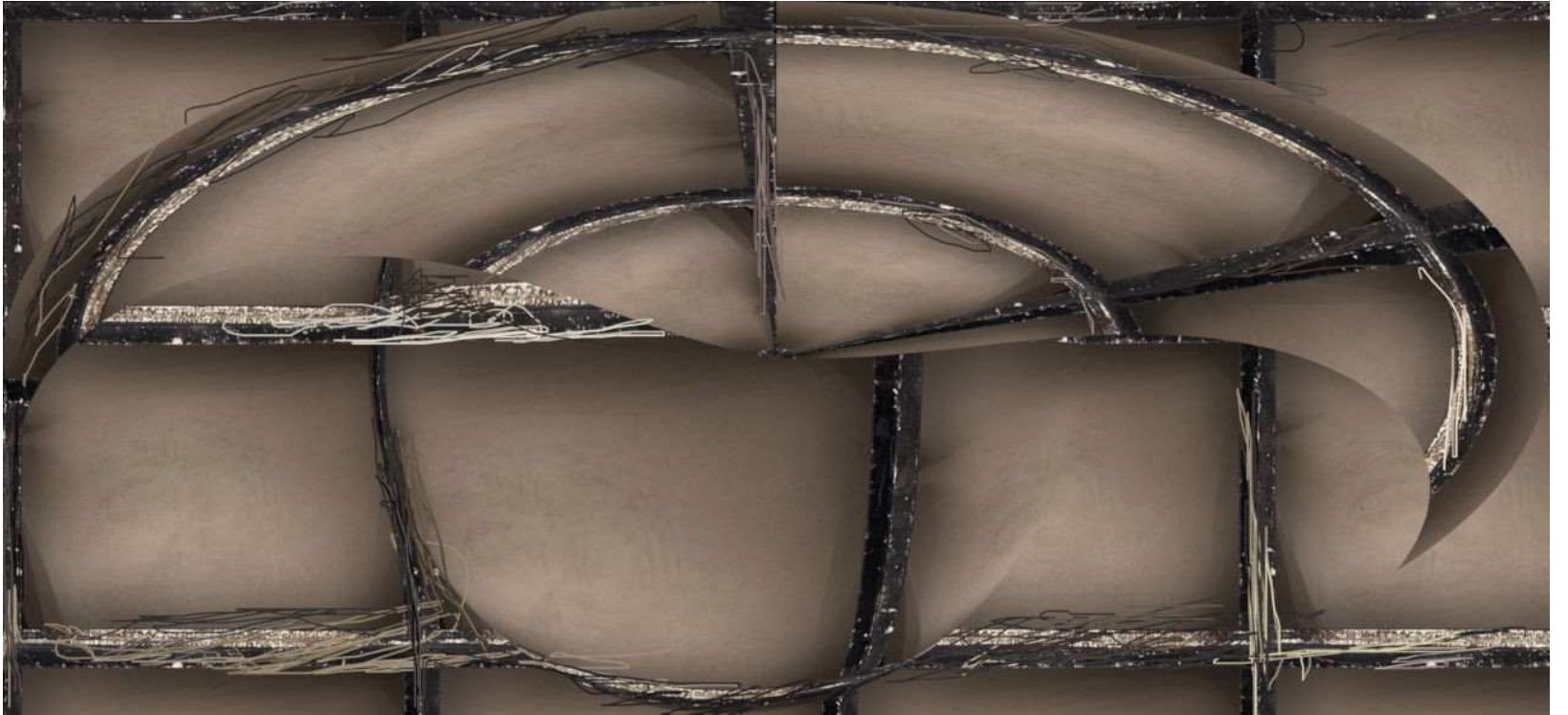
















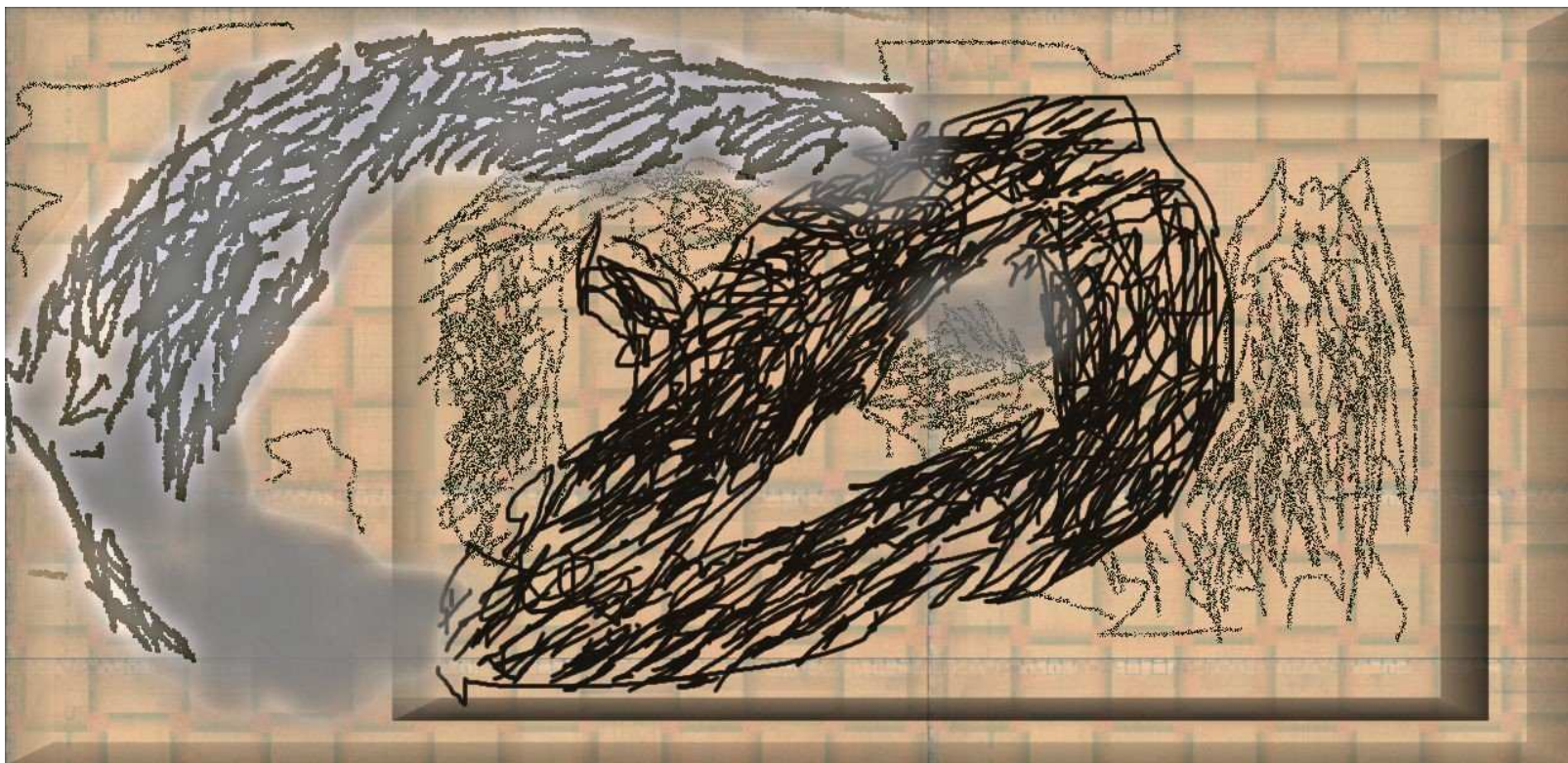






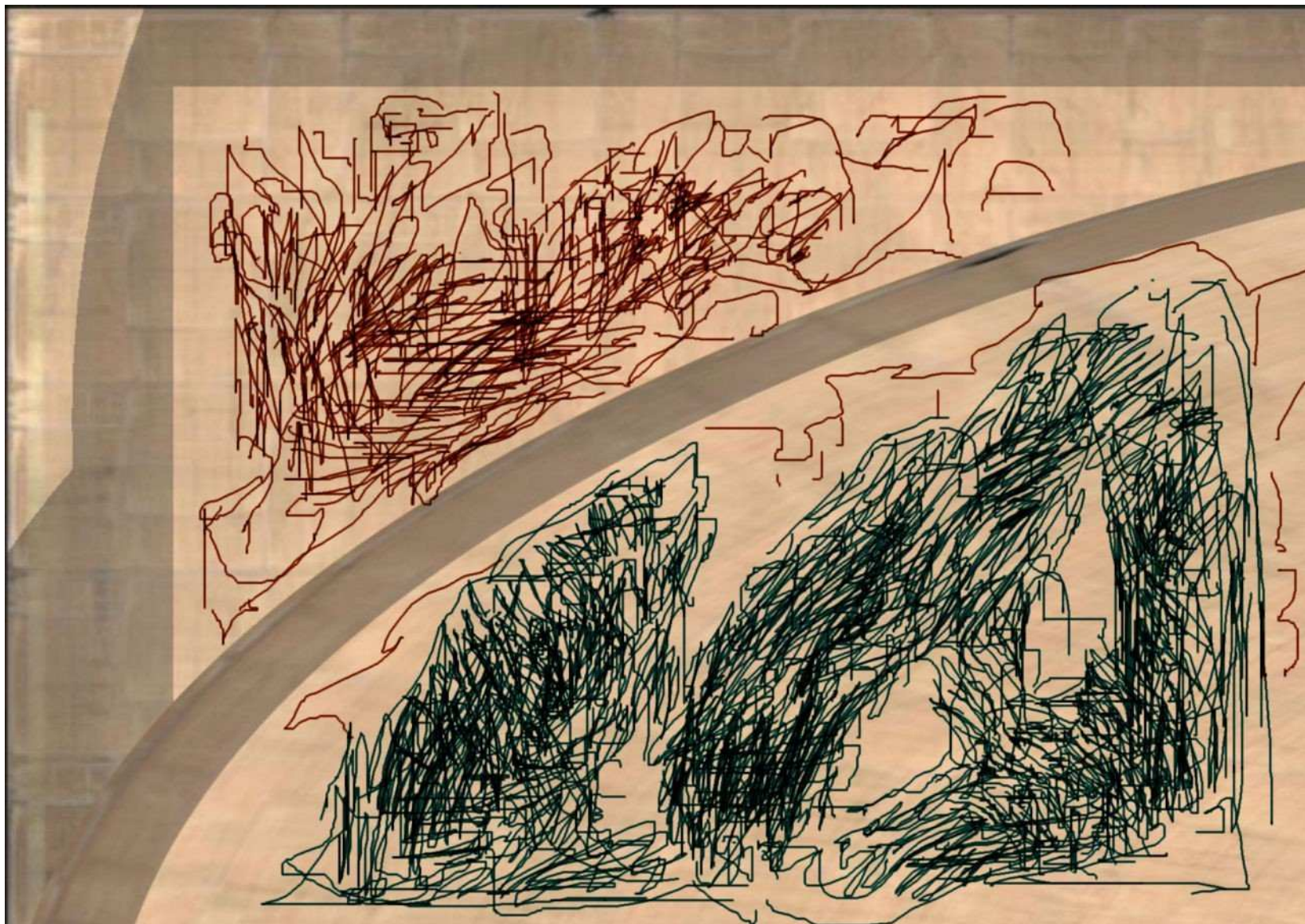
*Mobile w. Parachute Topos*

















**AGTIS  
(SPEECH)**

**>GRAPHEME<**



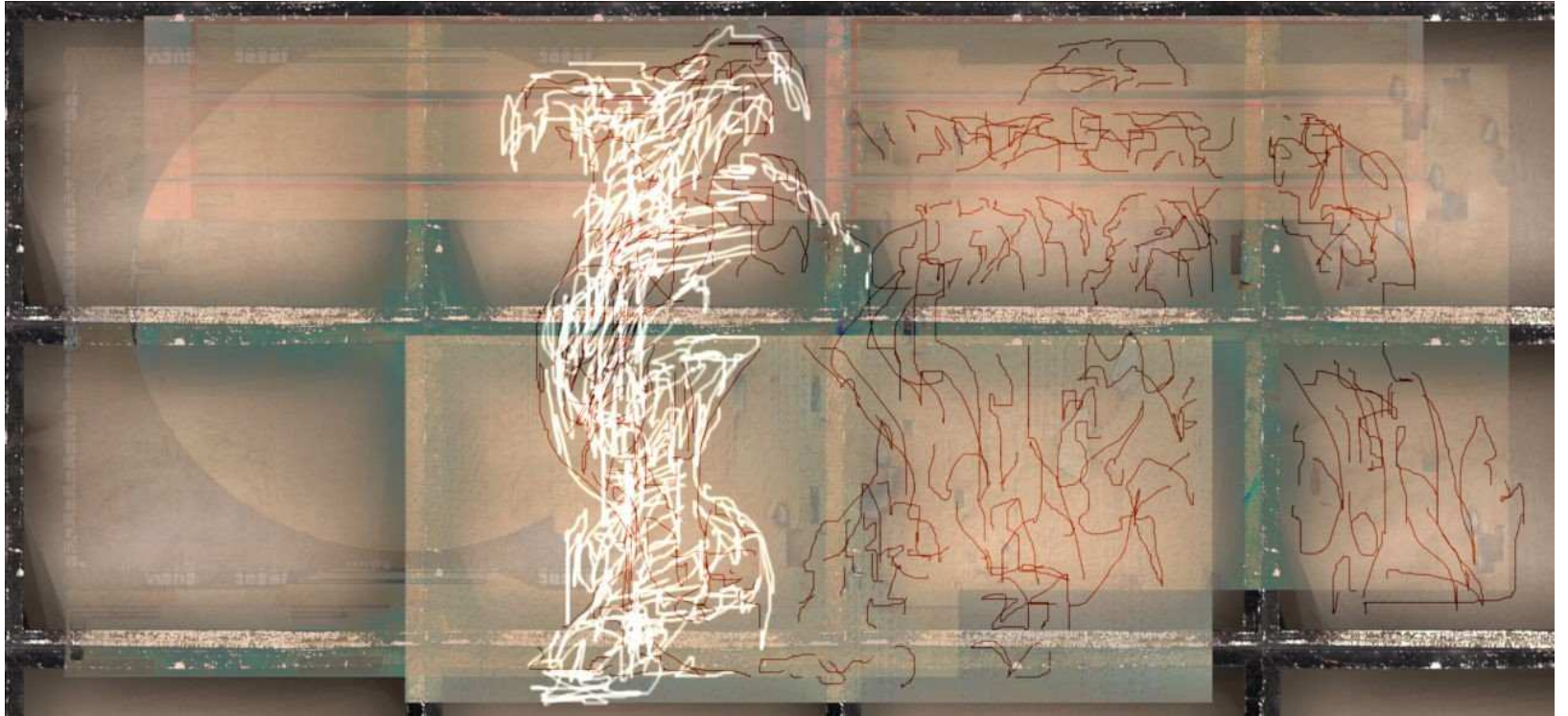












AGTIS  
(SPEECH)

>GRAPHEME<

Mobile w/ Carriage

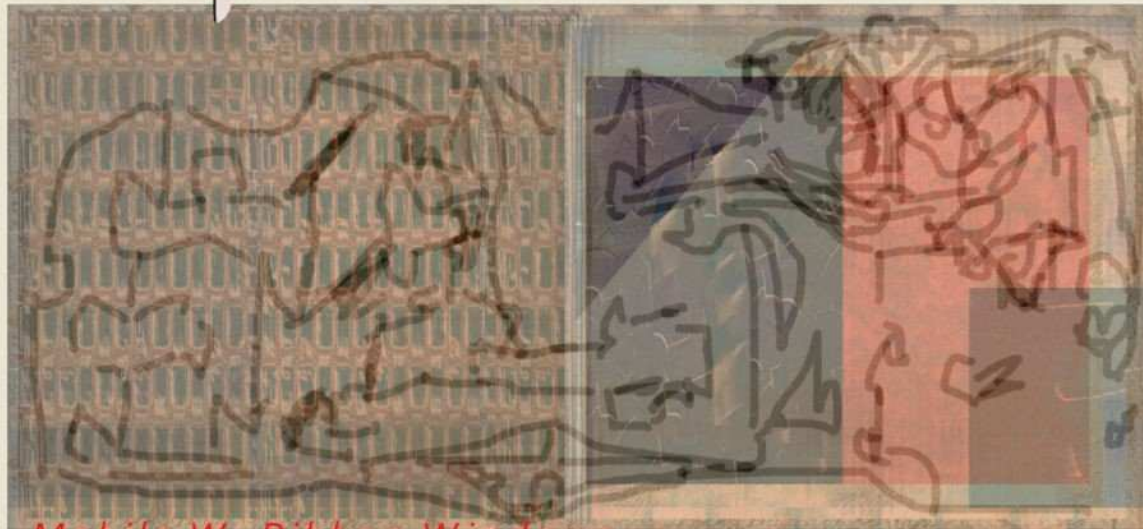
# SEMIOTIC SCREENS 2



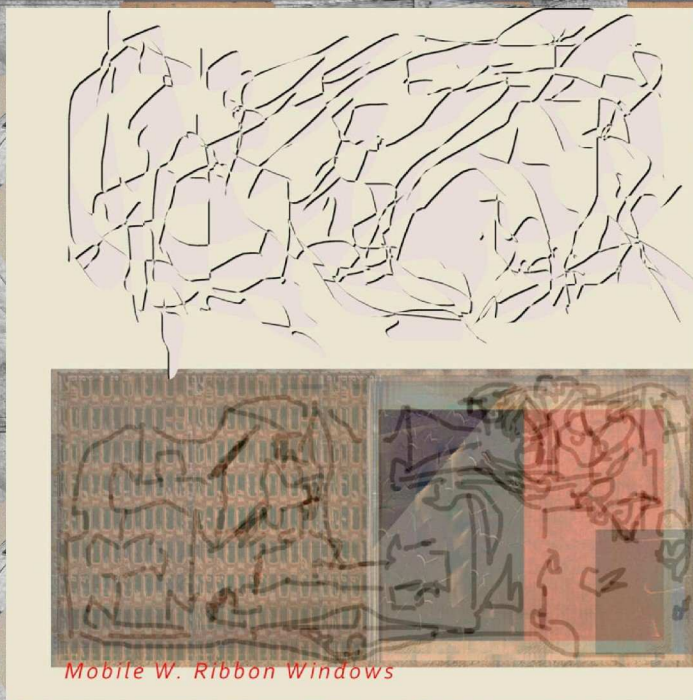








*Mobile W. Ribbon Windows*



*Mobile W. Ribbon Windows*



## SEMIOTIC SCREENS 3

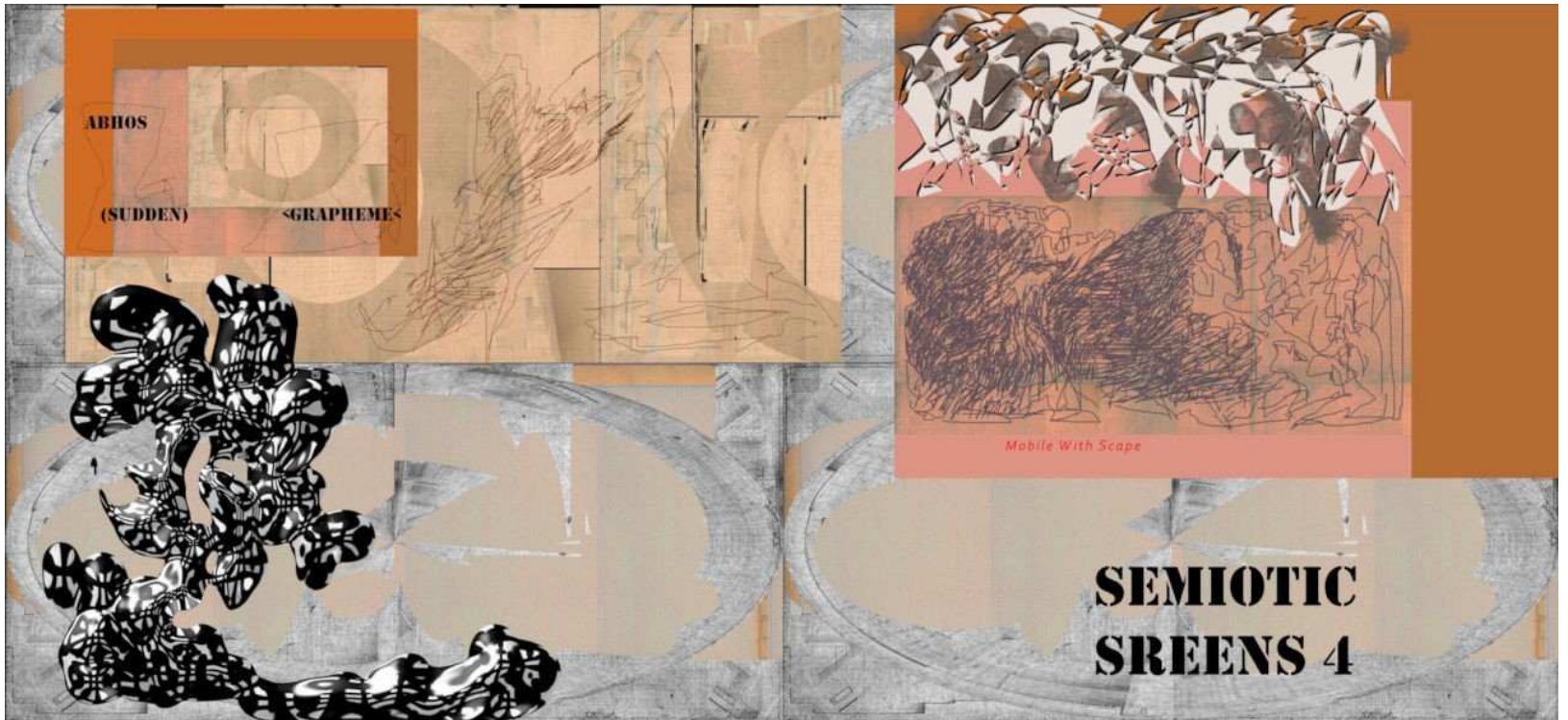




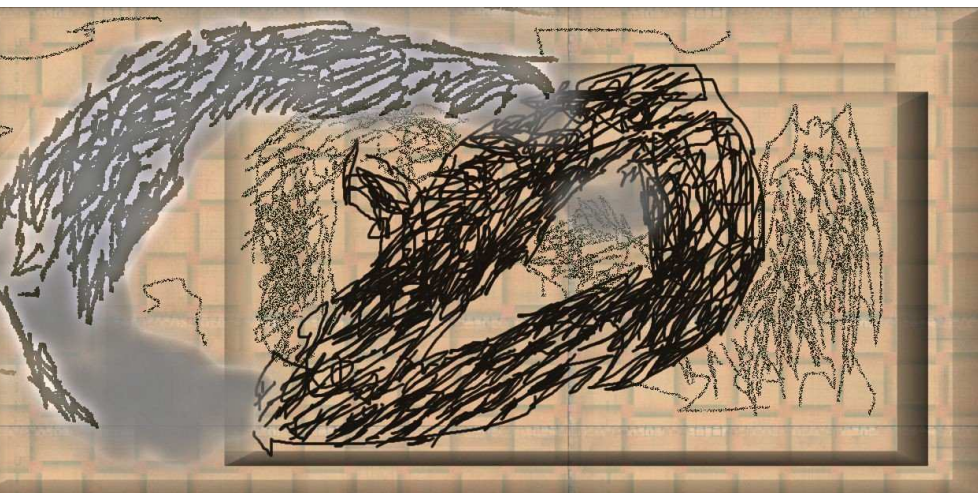
ABHOS

(SUDDEN)

<GRAPHEME>







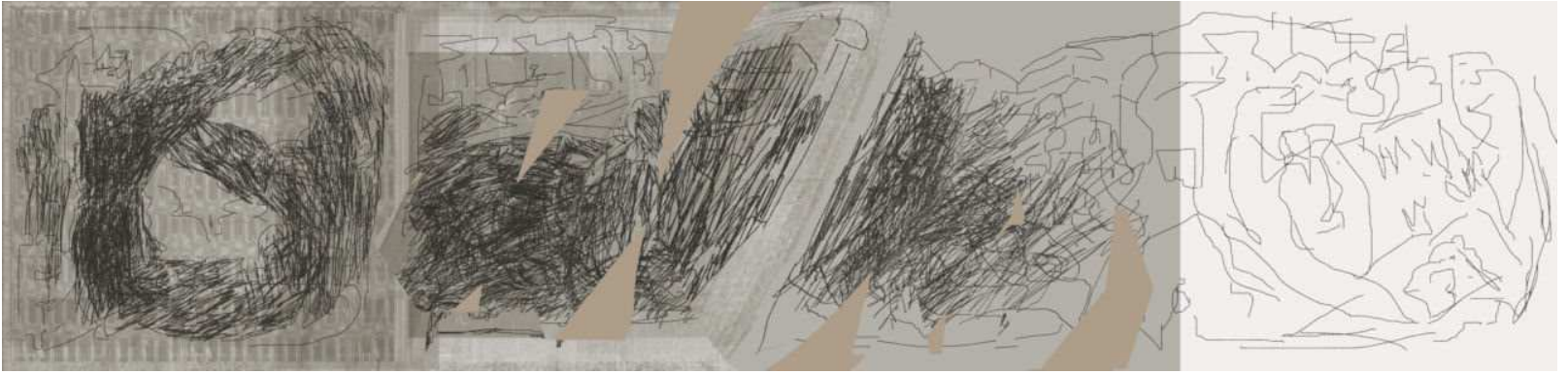
Silverpoint as a slippage indicating how form envelopes the surface occurs in Durur's childhood drawing acknowledging the mirror, and the medium as a language donation, implicative of enelage with an affinity for landscape and animal drawings at the time of its incursion. From incursion to discursus is the relation of the "scouring" the conditions the word scape as derived from scapos (via rhabdos as divining – water rod. Territorial marker, sign of - agency) thus the silver point "stylus" Enelage in general pertains to a psychology of recognizing within reincarnation or evolution modes the perception of internally supporting structures generating experience from topologies to the topographic and hence to the morphogenic. Corot's cliché verre works or print forms of drawing through the silver now conditioning glass... continued the advanced subjectivity at the discursive slippage of differentiation in which awareness, a word conditioned on waro- ward indicates a standing aside, and this standing aside is traditionally referred to as hypsos, the agency I obliquely refer to in trace –and-foreshadowing of what I call an adumbration aesthetic. For me the Gel screen is a cousin of silverpoint:"if it were not for these things they would not have known the name of justice"- Heraclitus ( i.e. fate luck, chance, fortune, Tethys, Moira, Alethica,Hades, Dionysus,Dios, Dieke) How does form envelope the surface? For Cezanne disrupting the envelope to regain the drawing tense of enveloping was a guarded conditionality which in the end stood aside from even that position to arrive at his self.

### Ward between the Forward and Afterword

Between the foreword and the afterward the wardens keepsake is to fight fire with fire and flux with flux. In the ontology of the Proto European wordage shaping words to reflect a making quality herding figures quite a bit as out of the reality of that existence. Later- informed by the subsequent Sanskrit aesthetic Heraclitus places the idea of forward and afterward in relation to ward in the following proxemics: the idea of ward is latent energy, the constellations place this according to “the limits of the dawn and evening is the Bear and opposite the Bear the Warder of Luminous Zeus “ in other words Orion and the Bear which he hunts in one narrative is secondary to the constellation themselves as wards of navigation, thus ward is the source perhaps of Word as pledge, token or gauge i.e. language. “forward” is an idea I find implicit in the fragment “ a man when drunk is lead by a beardless boy, stumbling, not perceiving, having his soul moist”., in the Sanskrit origins of Apurana or fully drawn bow the arrival to fire bow and sculptor's drill( and to a later culture the top as emblematic of that latent energy to be formed mechanically as springs) relate the Greek sense of wakefulness to kindling, touching upon, and fire, like humans, drawing air thus ether and then aesthetic.

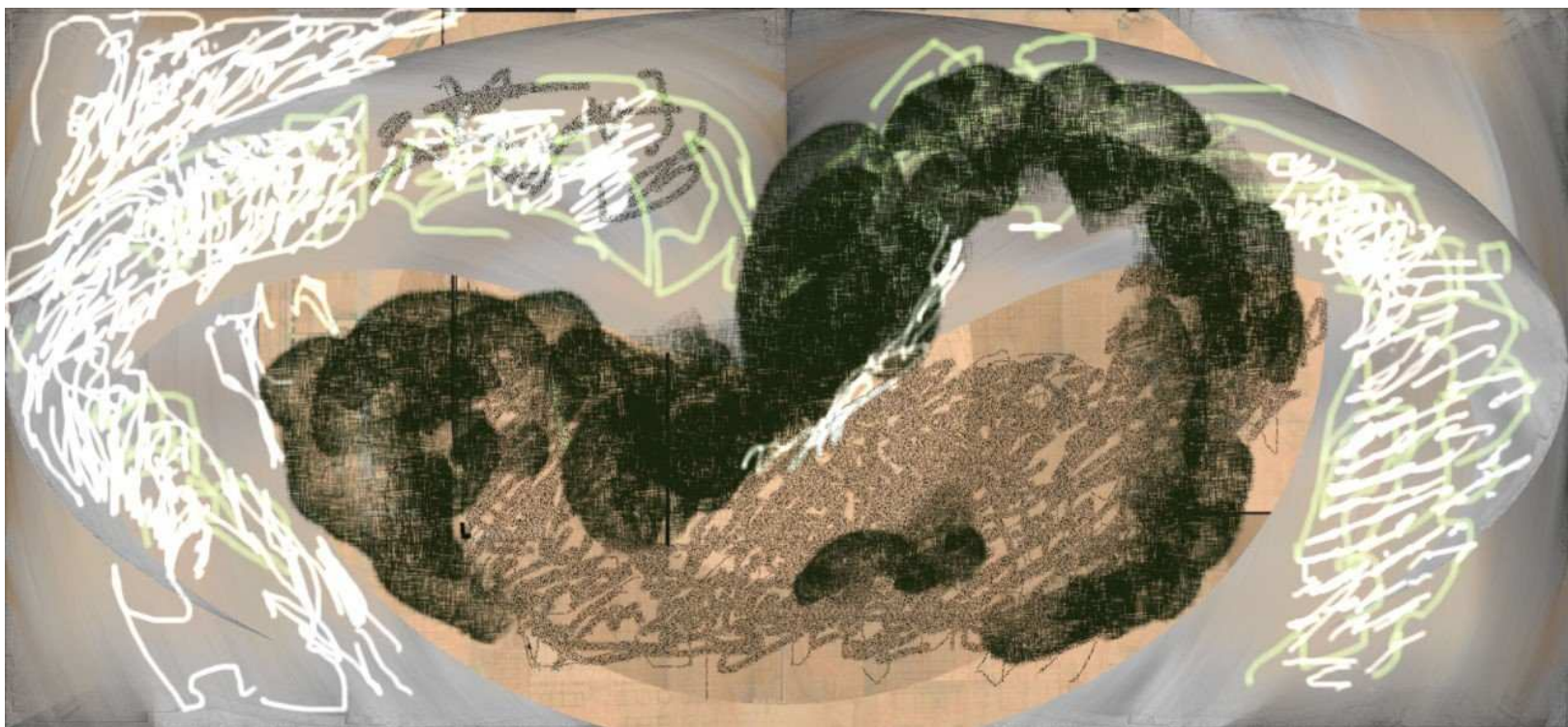
A follow up on this ‘forward’ as an ‘after-ward’ accumulates within the fragment reading: “A man strikes a light for himself in the night when his sight is quenched. Living, he touches the dead in his sleep, waking he touches the sleeper”. The term quench gives the semiotic bridge between these fragments which I suspect must have been close to each other in the original text. ( what is this Like? – it is like a codex, folded pages with no cover, like a folded scroll labyrinth: if you encountered War and Peace published like this would you find morphological markers indicating the order?) The second fragment relates stumbling, per the previous “stumbling, not perceiving” , to “falling asleep” in its present apercept. The job of the second fragment is to make sense of the first, like the constellations. Touching the dead brings to light the term haptetai, kindle, touch upon, bring life and thus the canonical reference to fire and Apollo, Apollo as a name created out of the Proto Indo European ‘Pei’ or healing touch. Which in the canonical cycle is precisely any point of entry, for embedded therein are the morphological markers which according to hap become morphogenic. Haptetai in relating hap there fore relates the human touch to fate, luck chance and fortune. It is a critical moment, which will always draw fire....

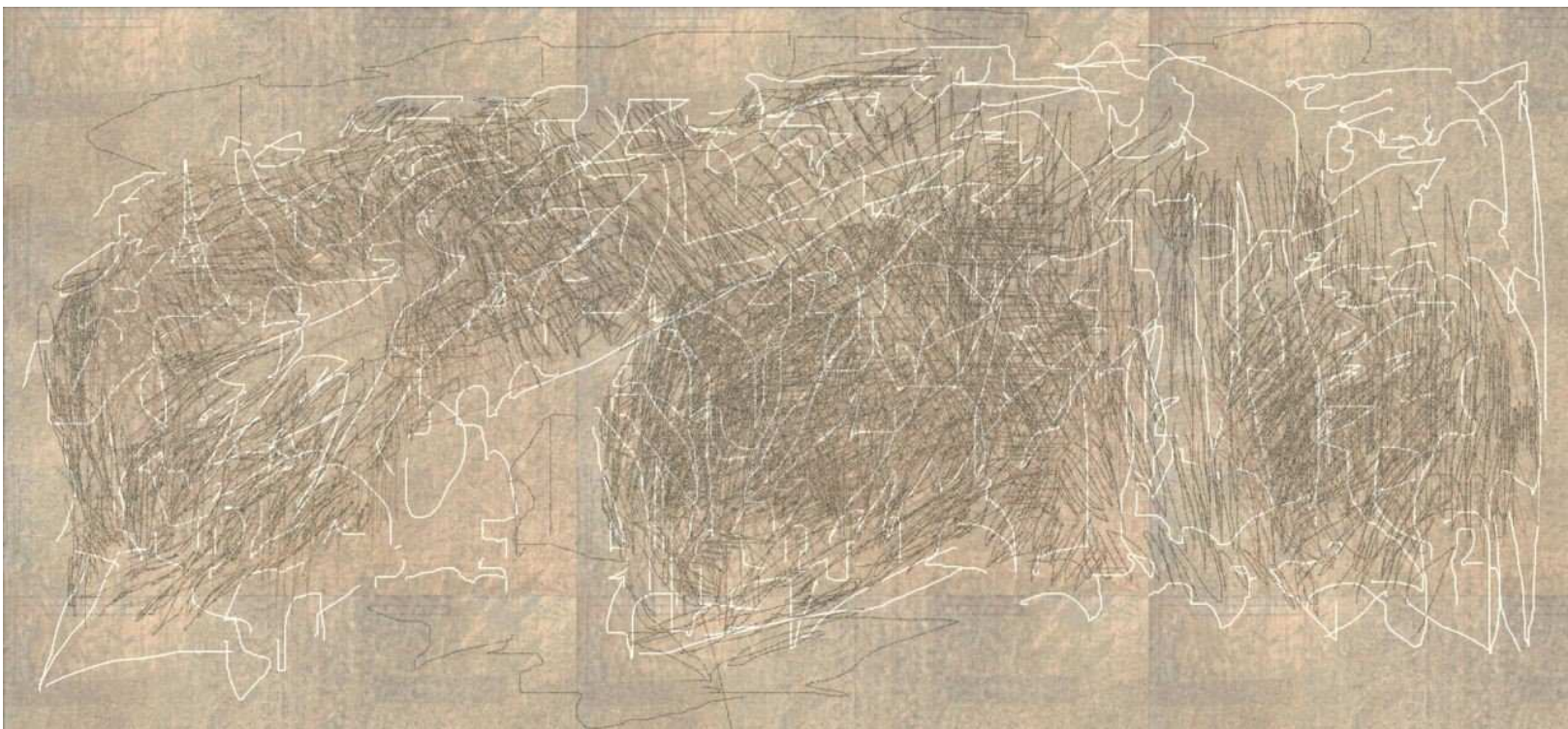








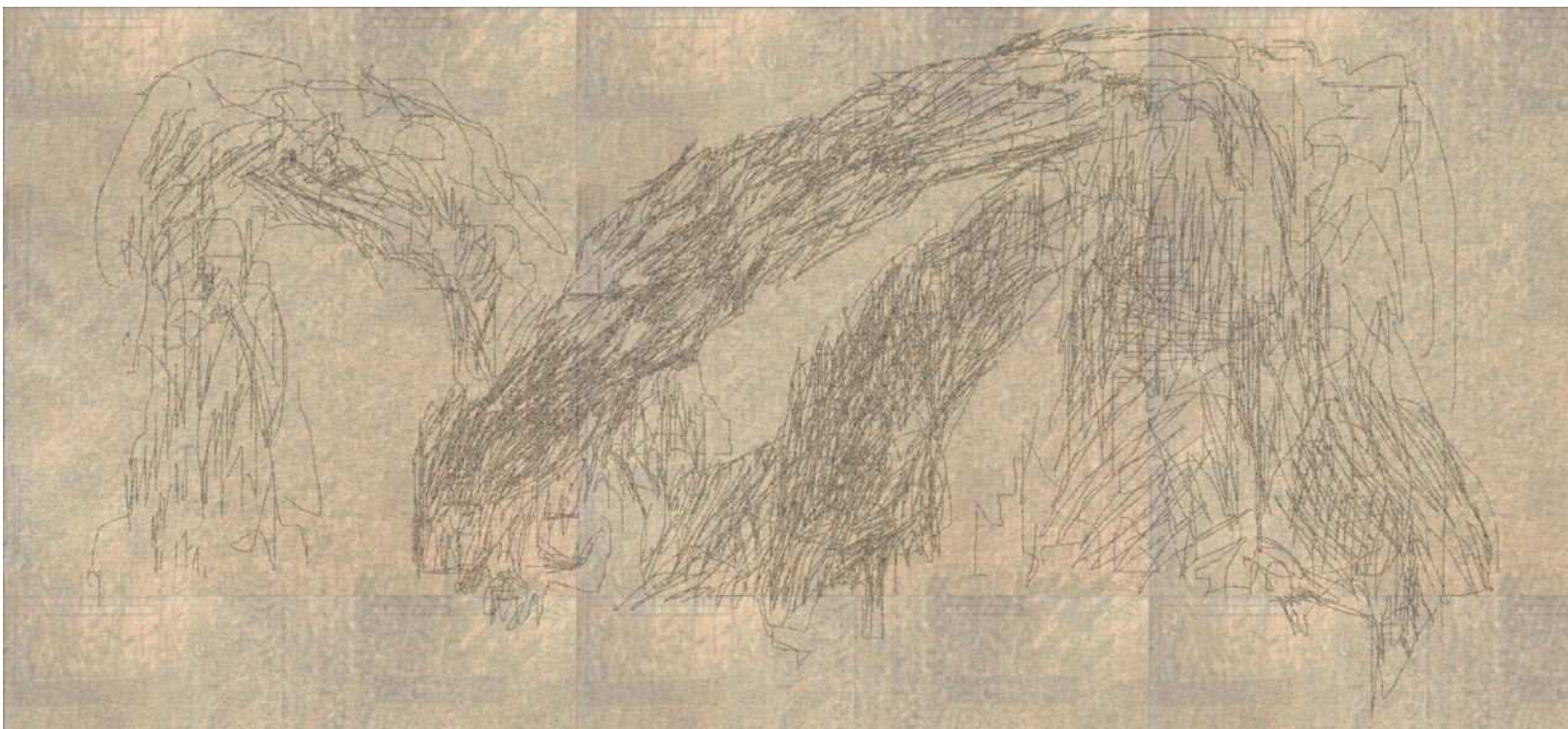










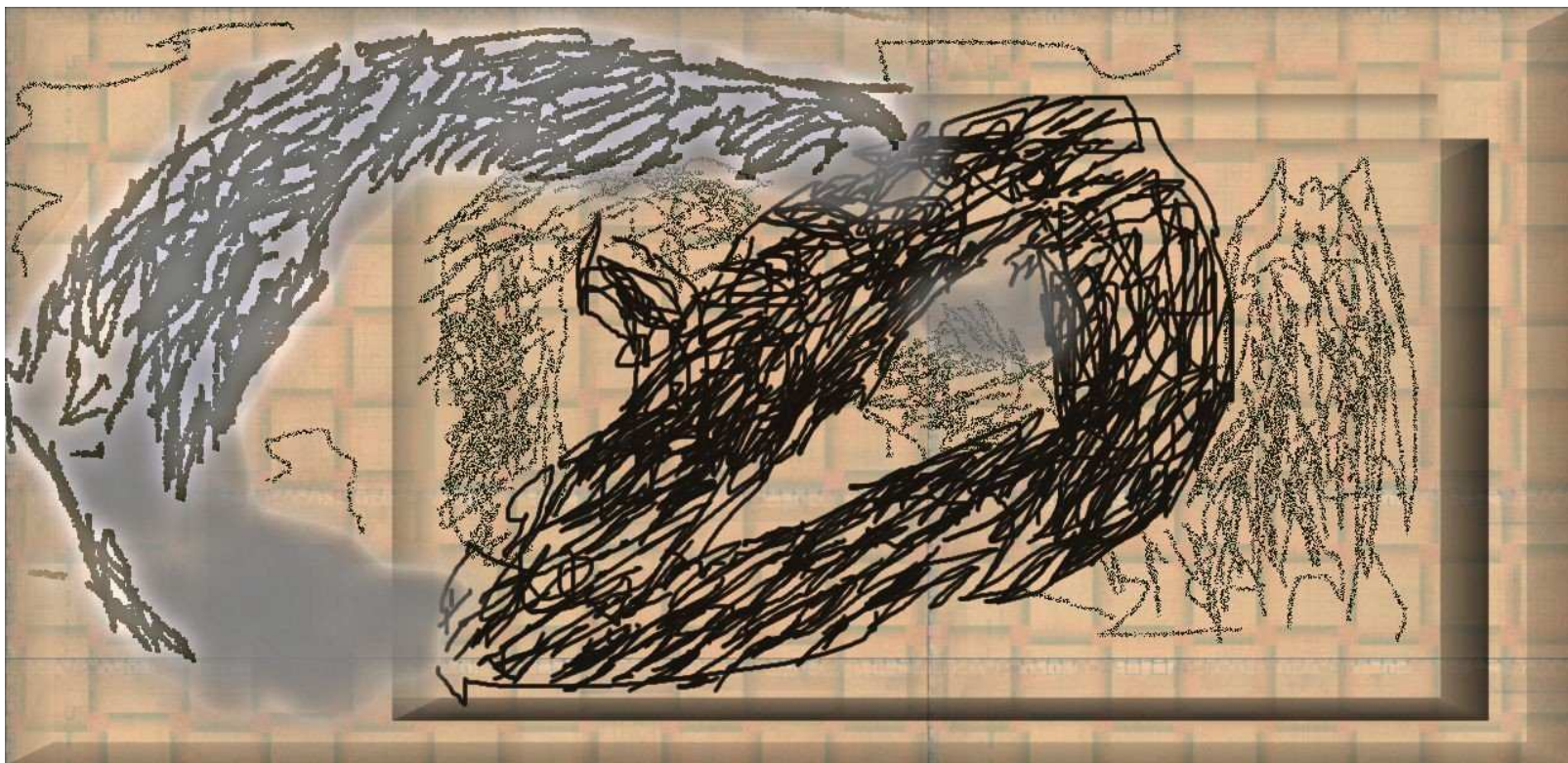














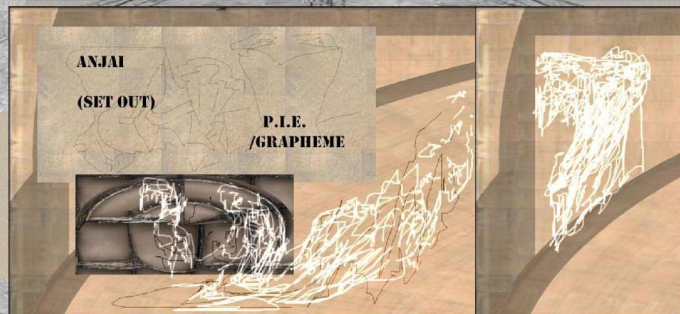
*Mobile With Scape*



An abstract line drawing on a textured, brownish background. The drawing consists of several overlapping, gestural lines that form a profile of a face on the left and a hand or arm on the right. The lines are dark and expressive, with some areas of dense cross-hatching. The background has a faint, repeating pattern of geometric shapes, possibly a grid or a stylized architectural motif.

**AGTIS  
(SPEECH)**

**>GRAPHEME<**



*Mobile w. Parachute Topos*

## SEMIOTIC SCREENS 1





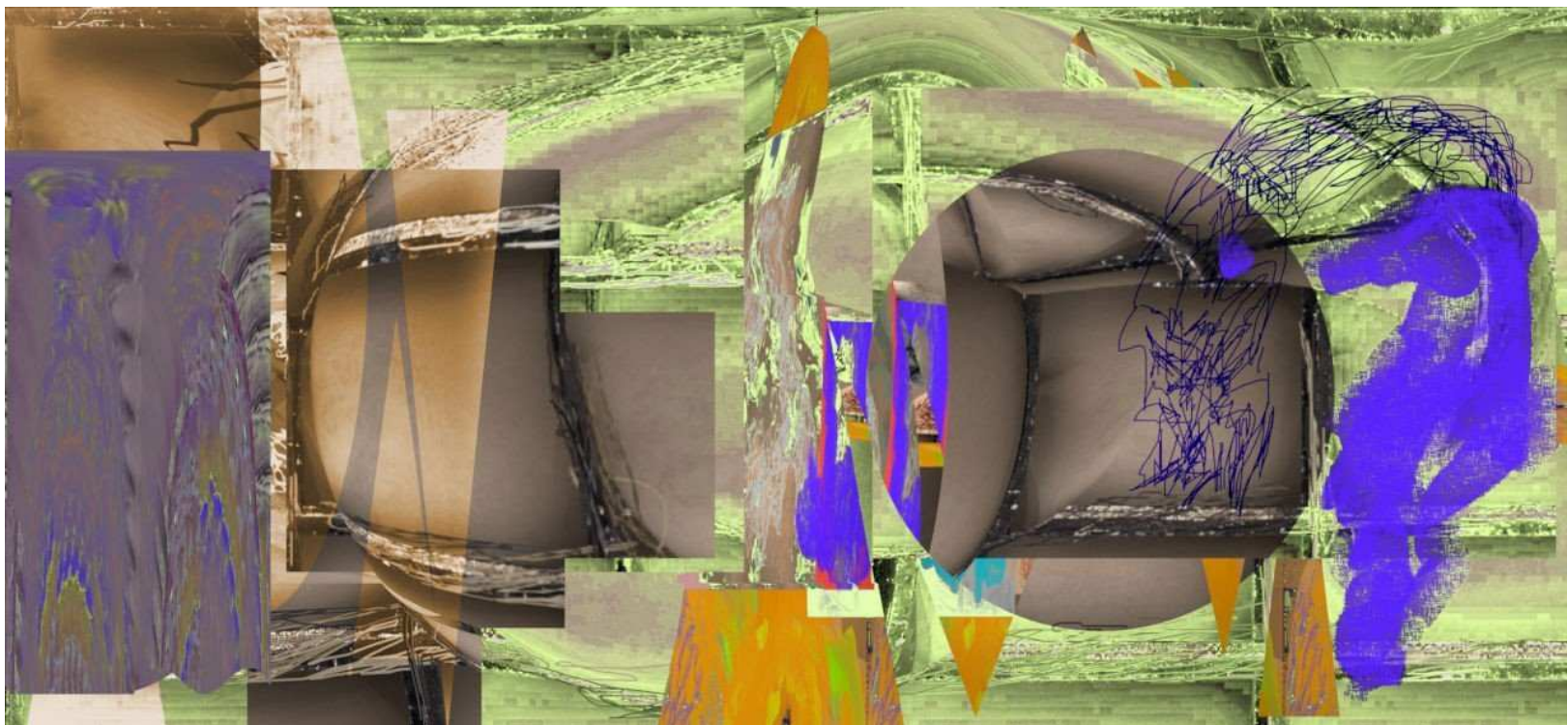
**ANJAI**

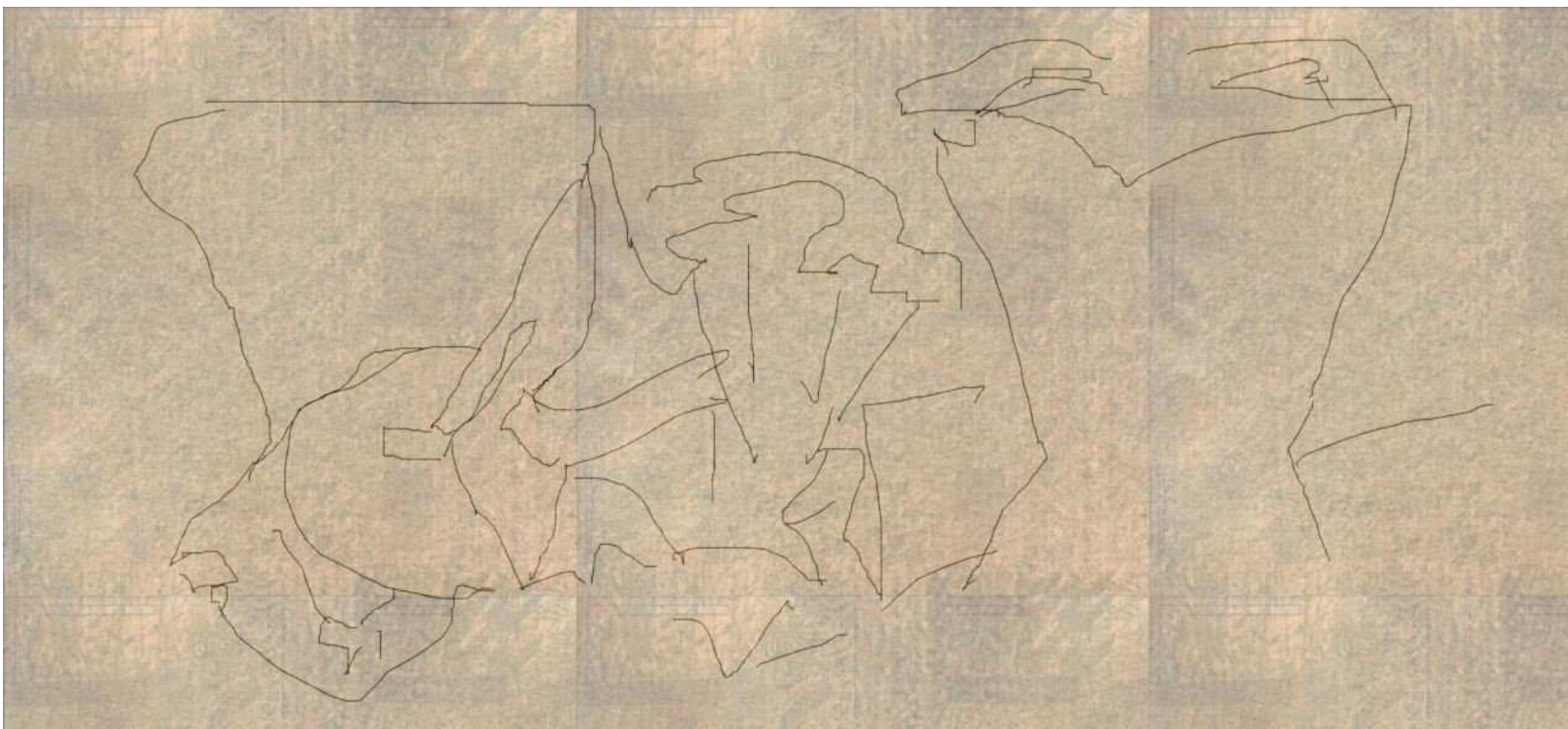
**(SET OUT)**

**P.I.E.  
/GRAPHEME**

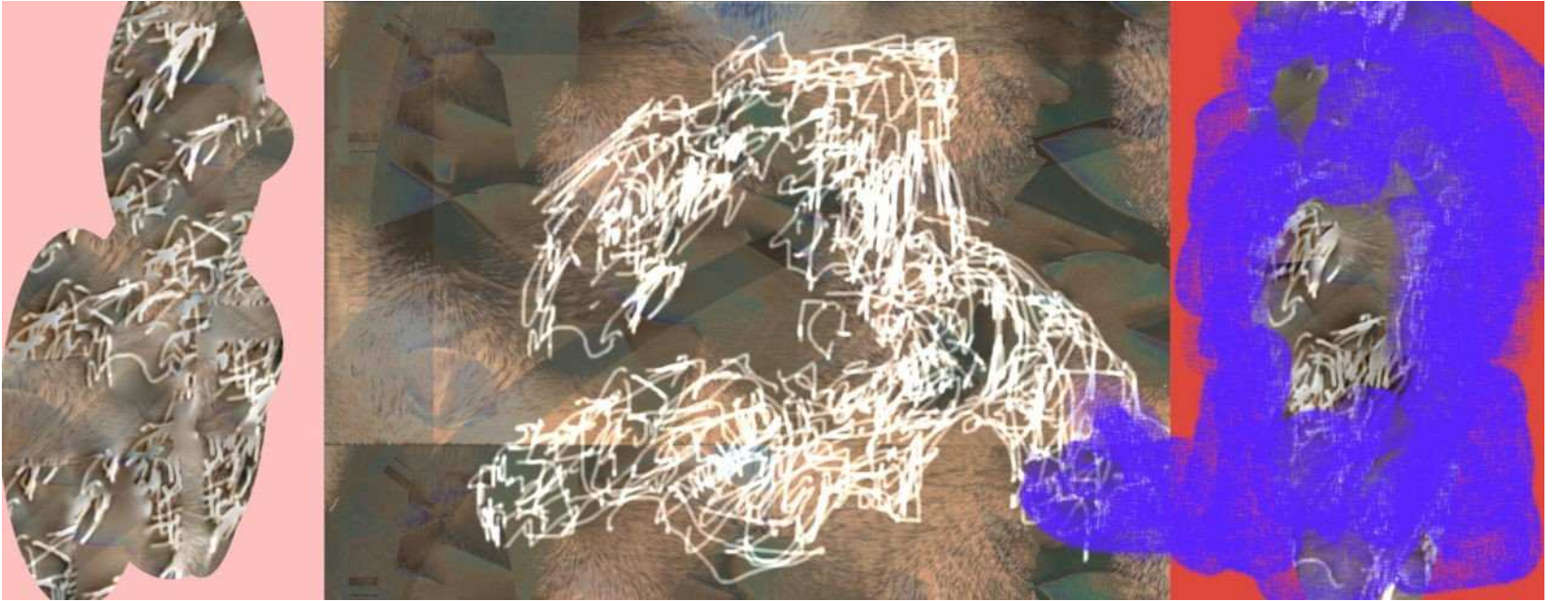












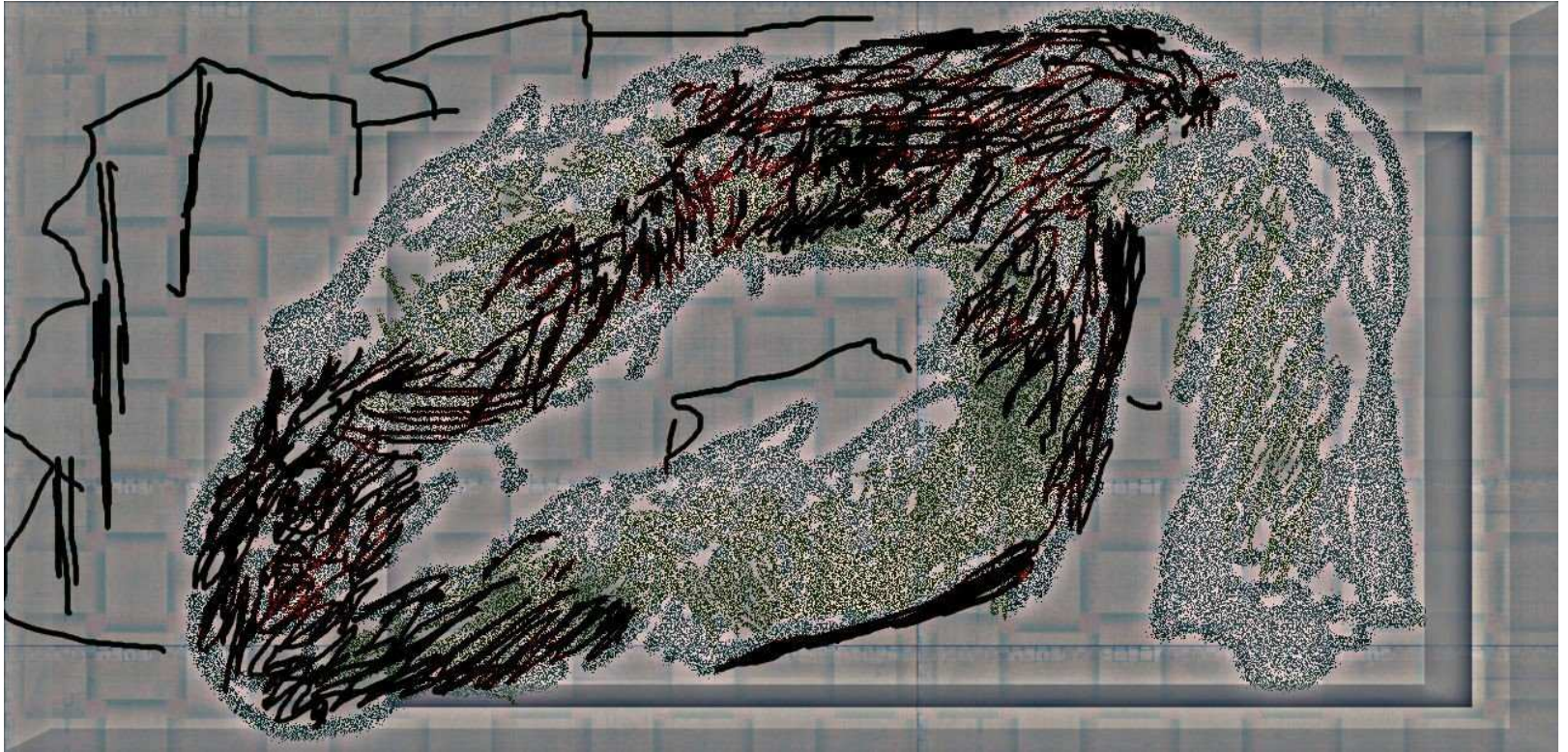






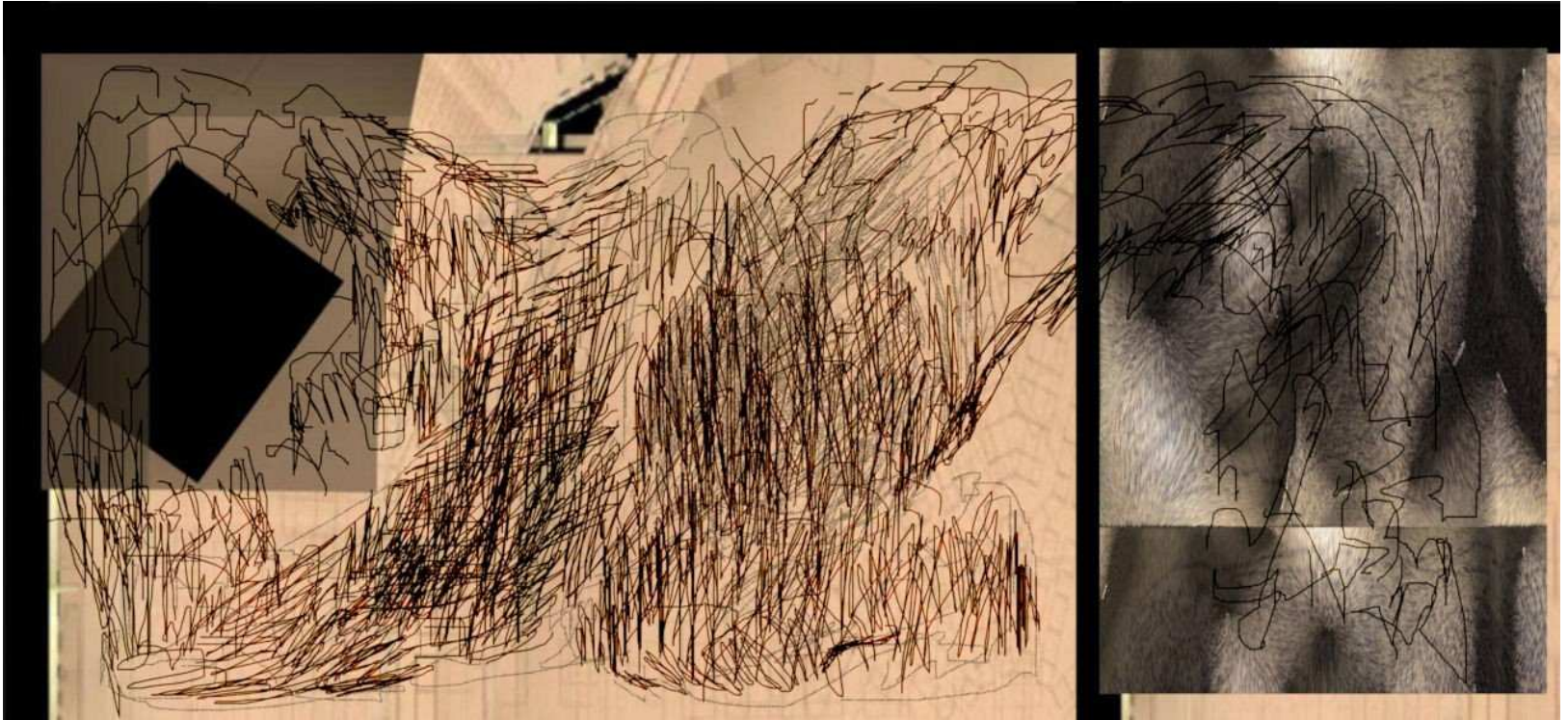


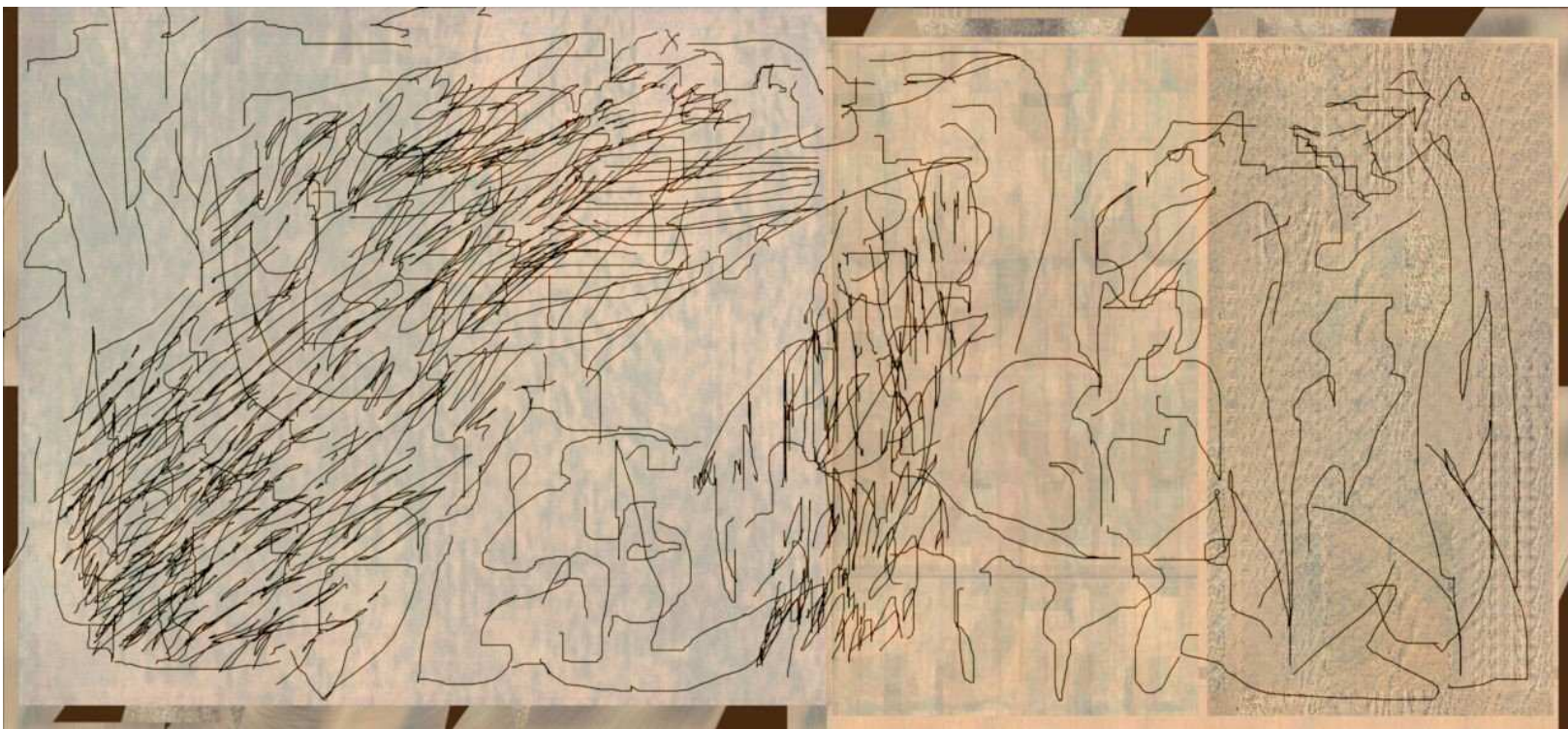




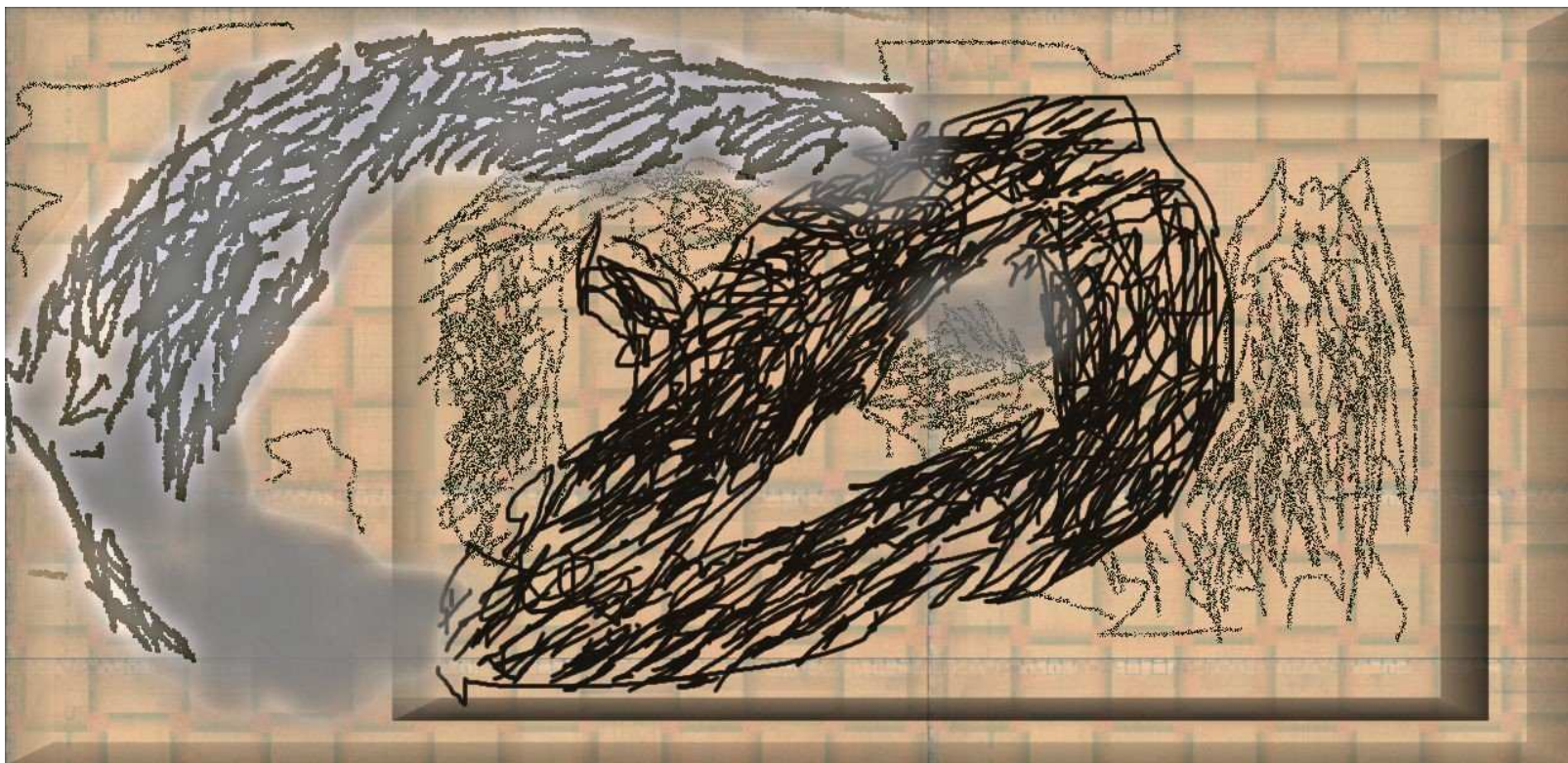


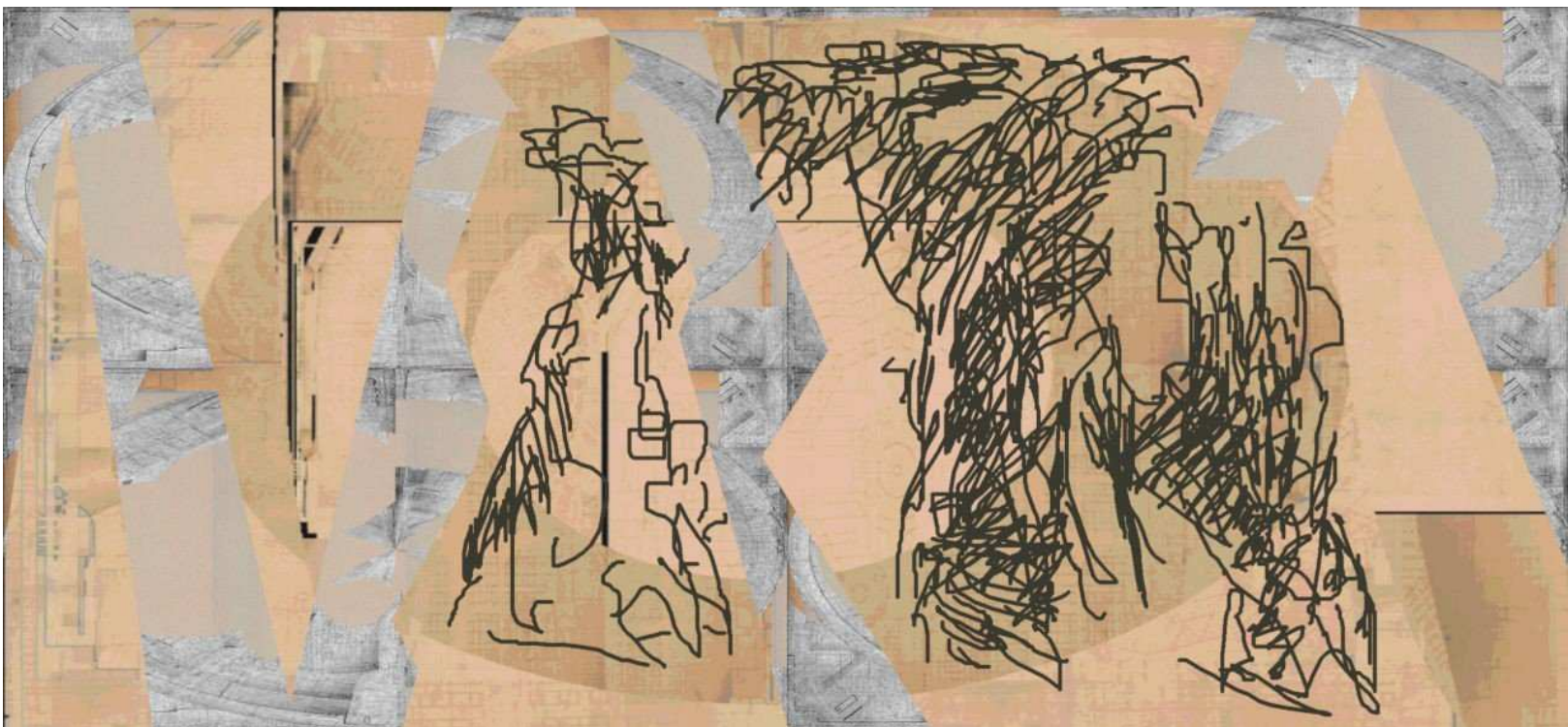




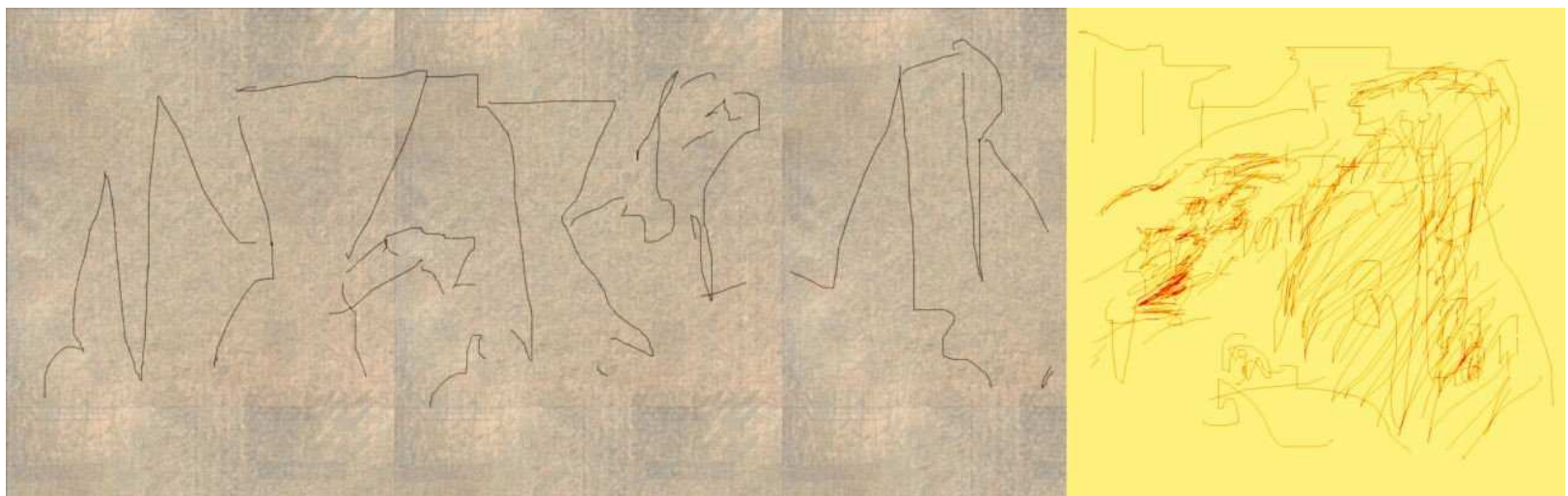


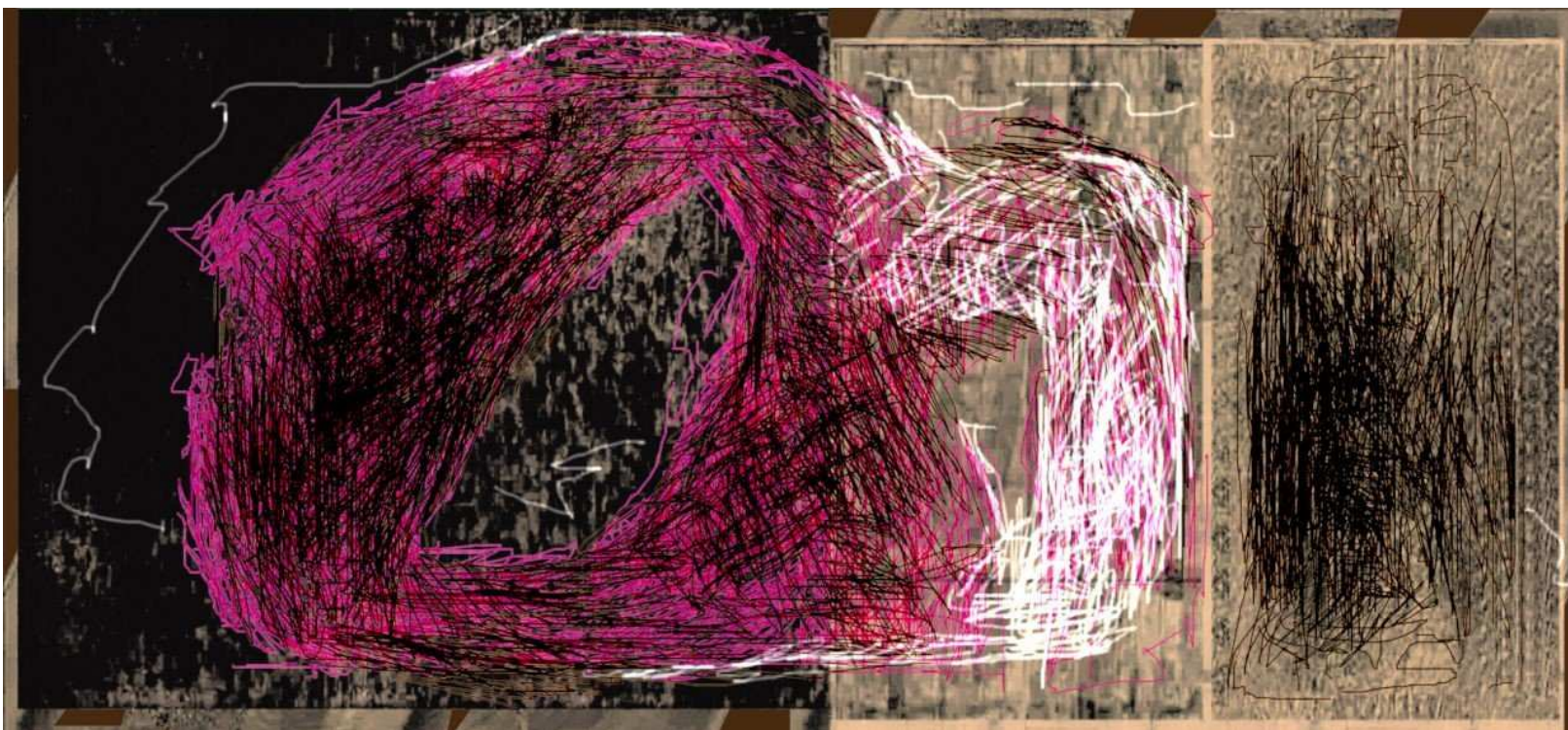




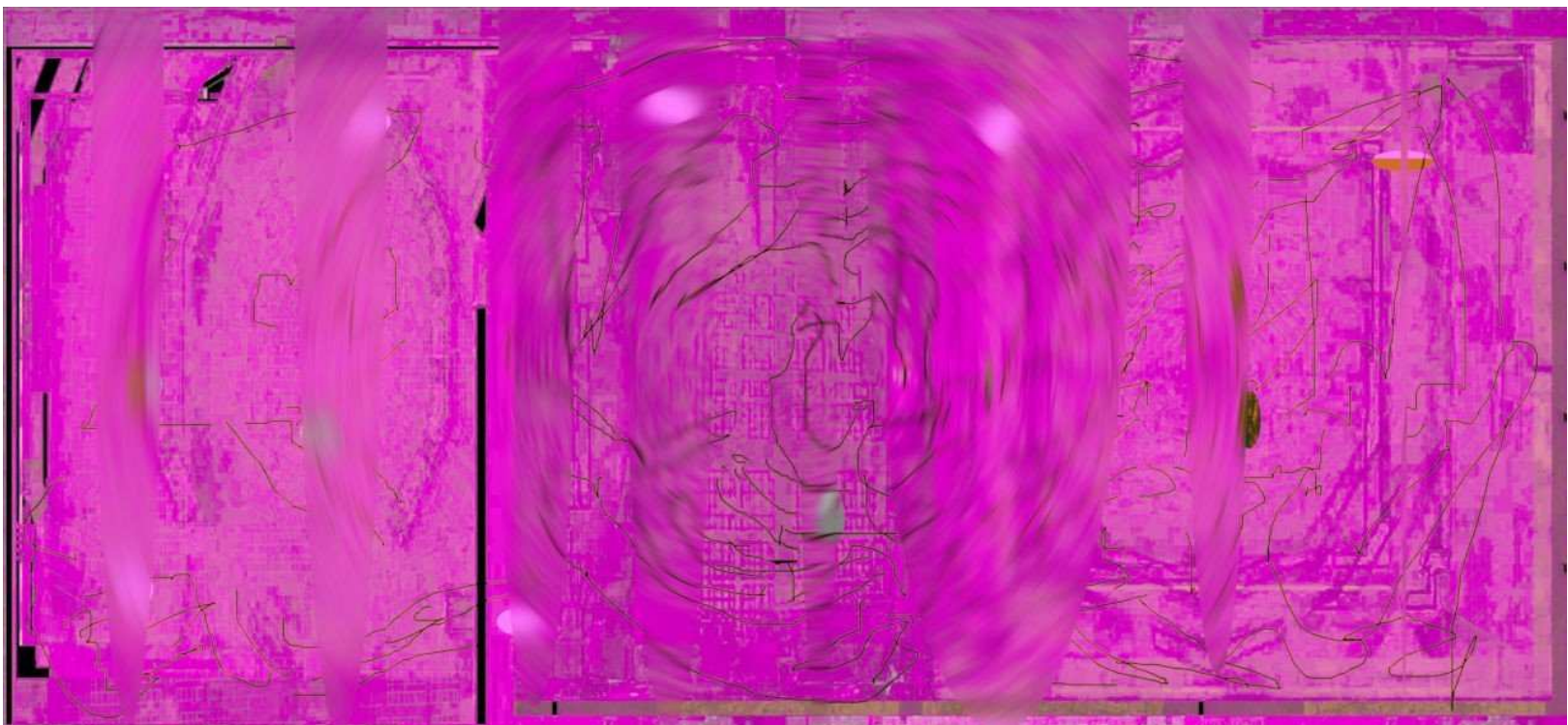


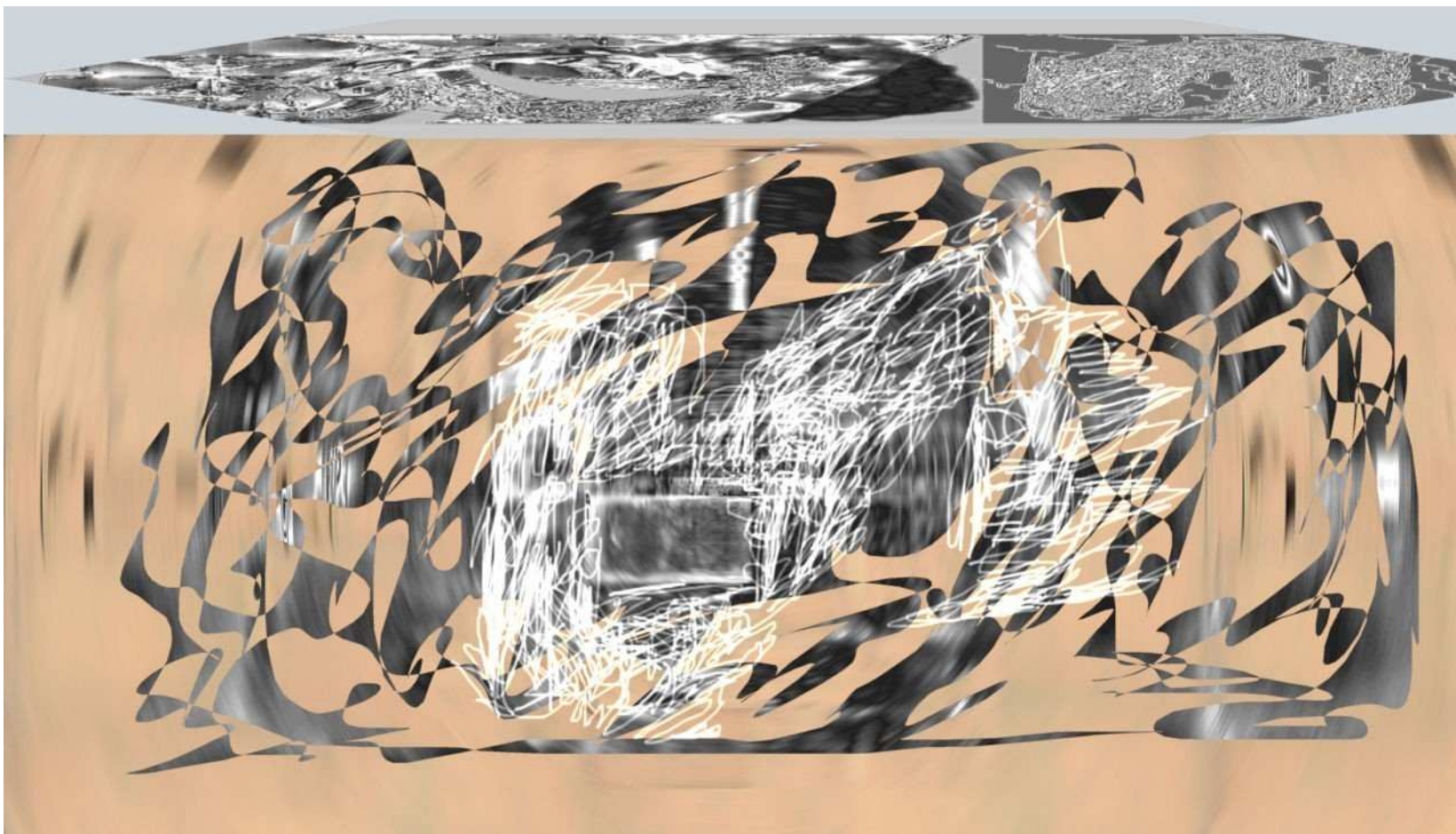










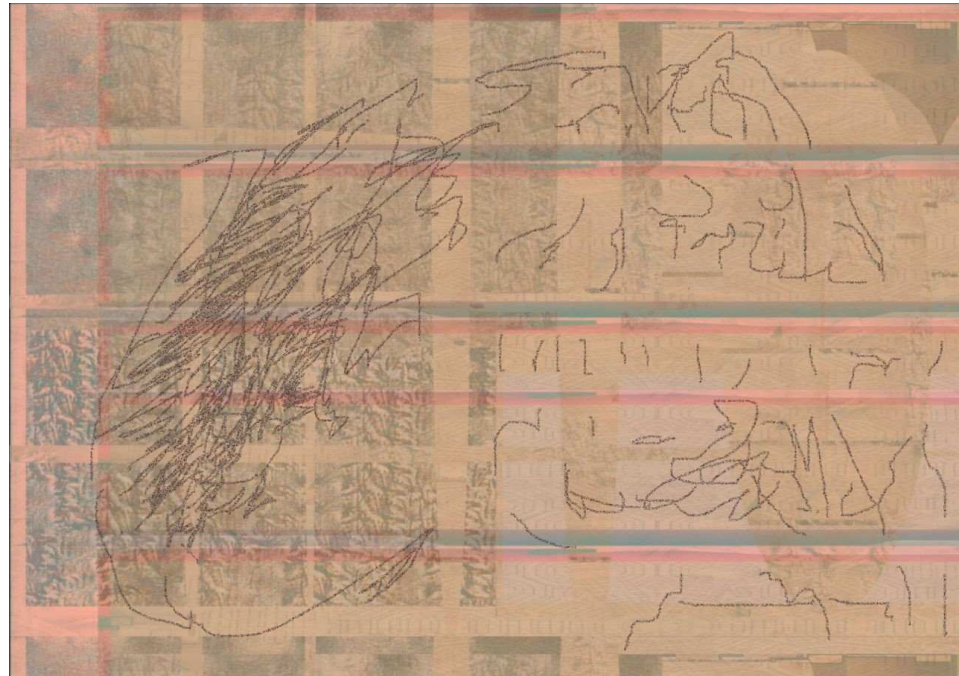


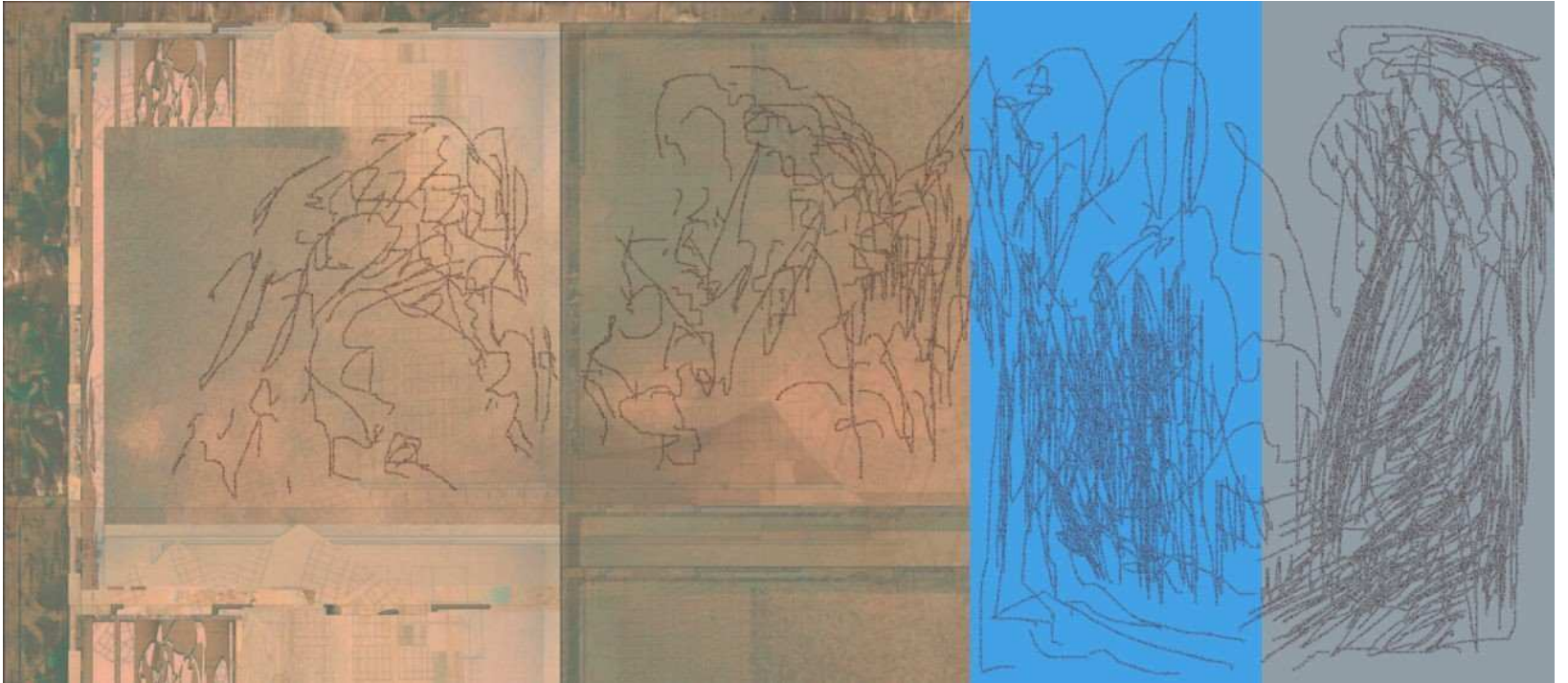


At a certain point Mt St Victoire reverted to “Olympia” .... what that indicates is ,relevant to computer art and language: a matrix-mosaic is a series of filters which invert, thus filter in inverse proportion, in whole, but also part, and to different motivations of inversion along the chain of event... you could give a Laconian “matheme” as Mood/Mode: Mode/ Mood.....

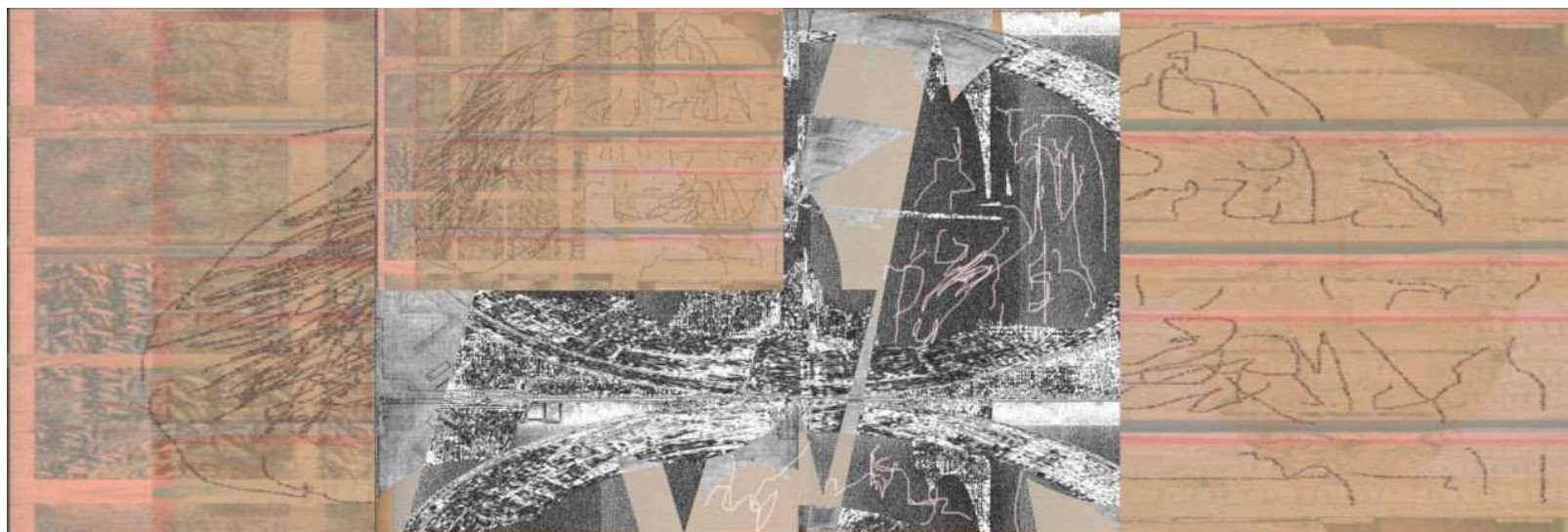
Jerome: St Jerome: the saint with lion perhaps gives visual account, of rendering a name (Jerome means holy name): the lion as example of reported creature subsequently drawn in variety, according to the description. Thus Sol Le Witt and his witty “direction” projects...

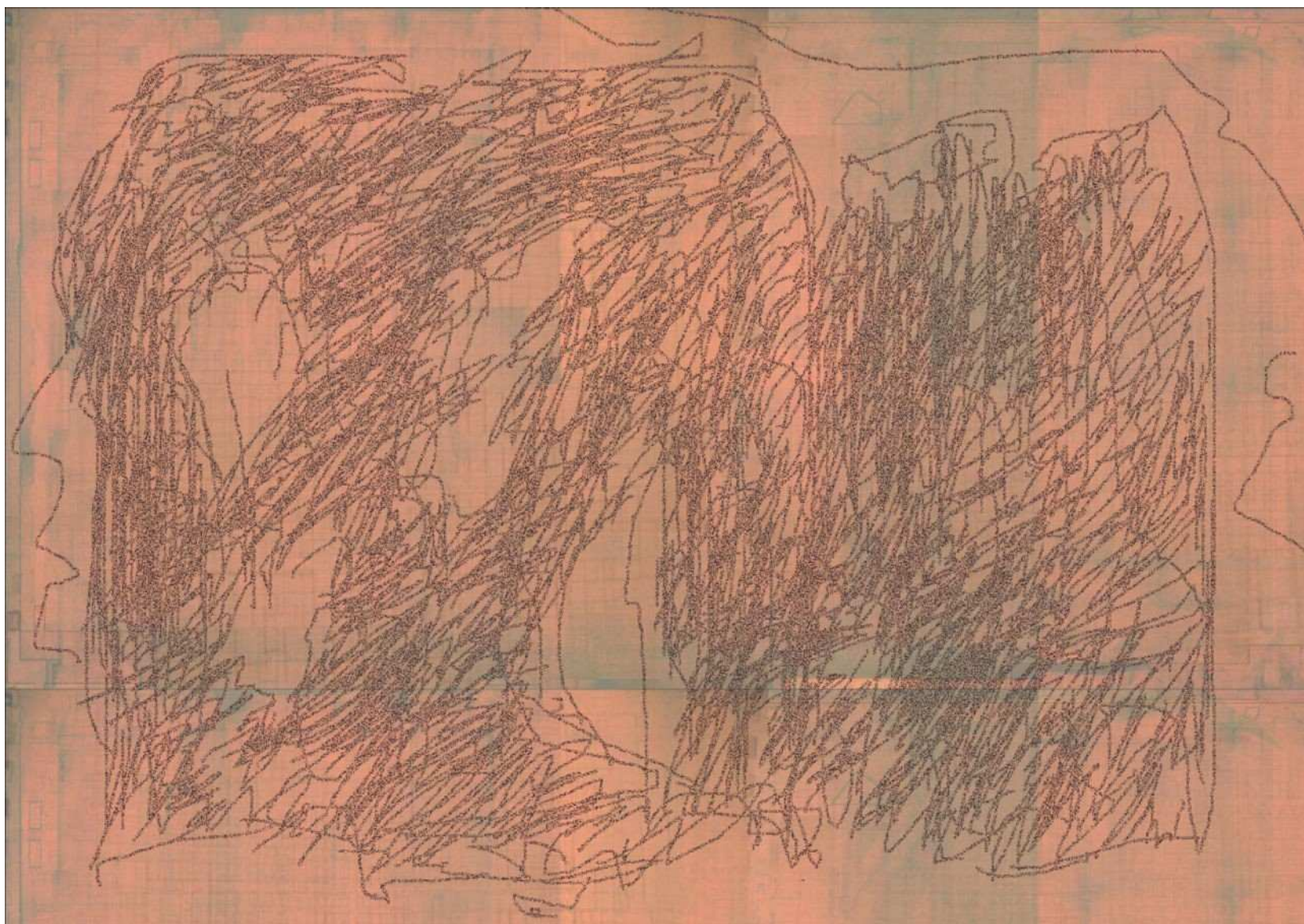
Heraclitus- name of Hera, Her, Here, there, wrought, name means hero or protector, the warden... Jerome in Greek Hieronymous...(Hieronomous Bosch) Heraclitus: “not knowing what gods or even heroes are like”







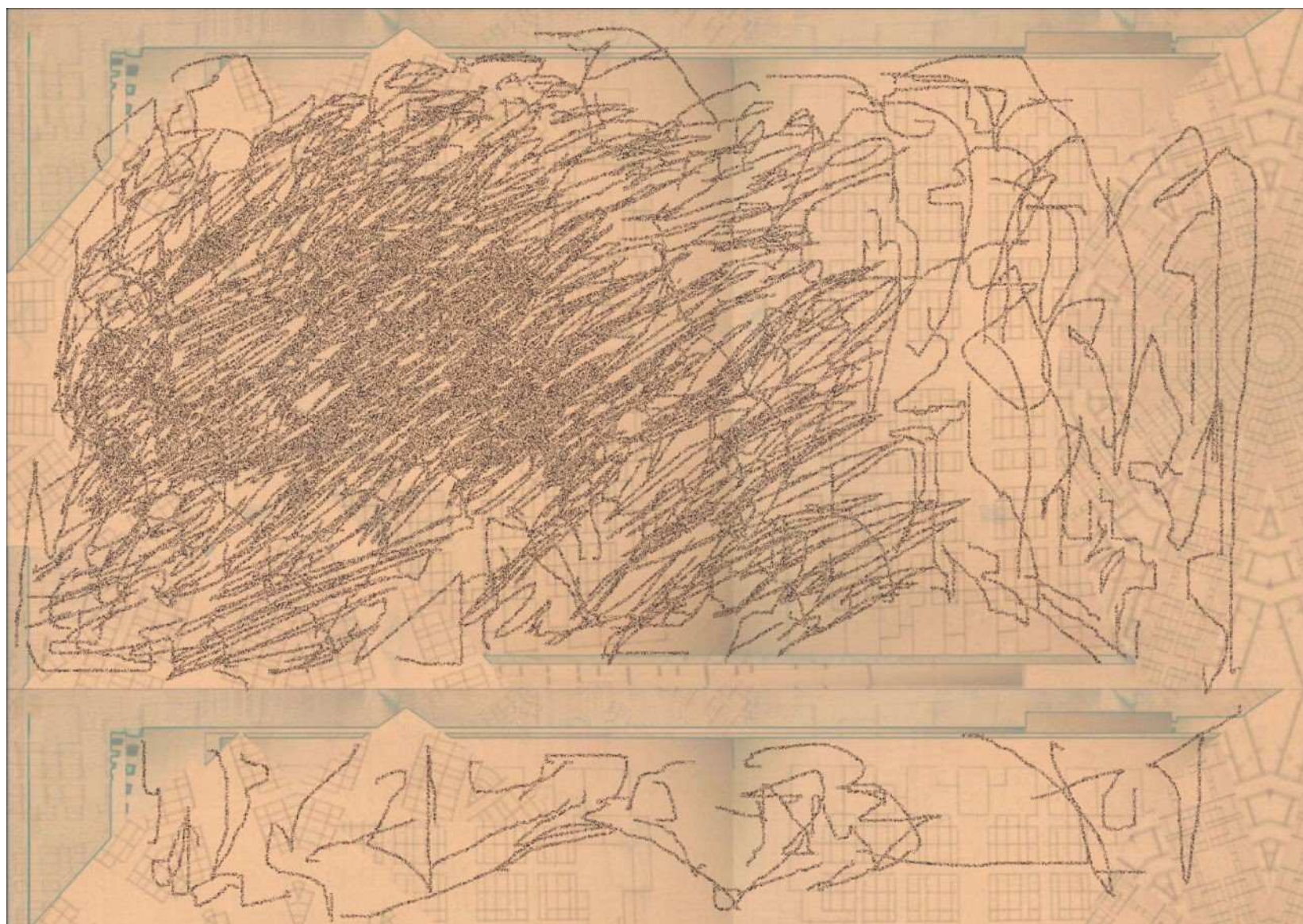




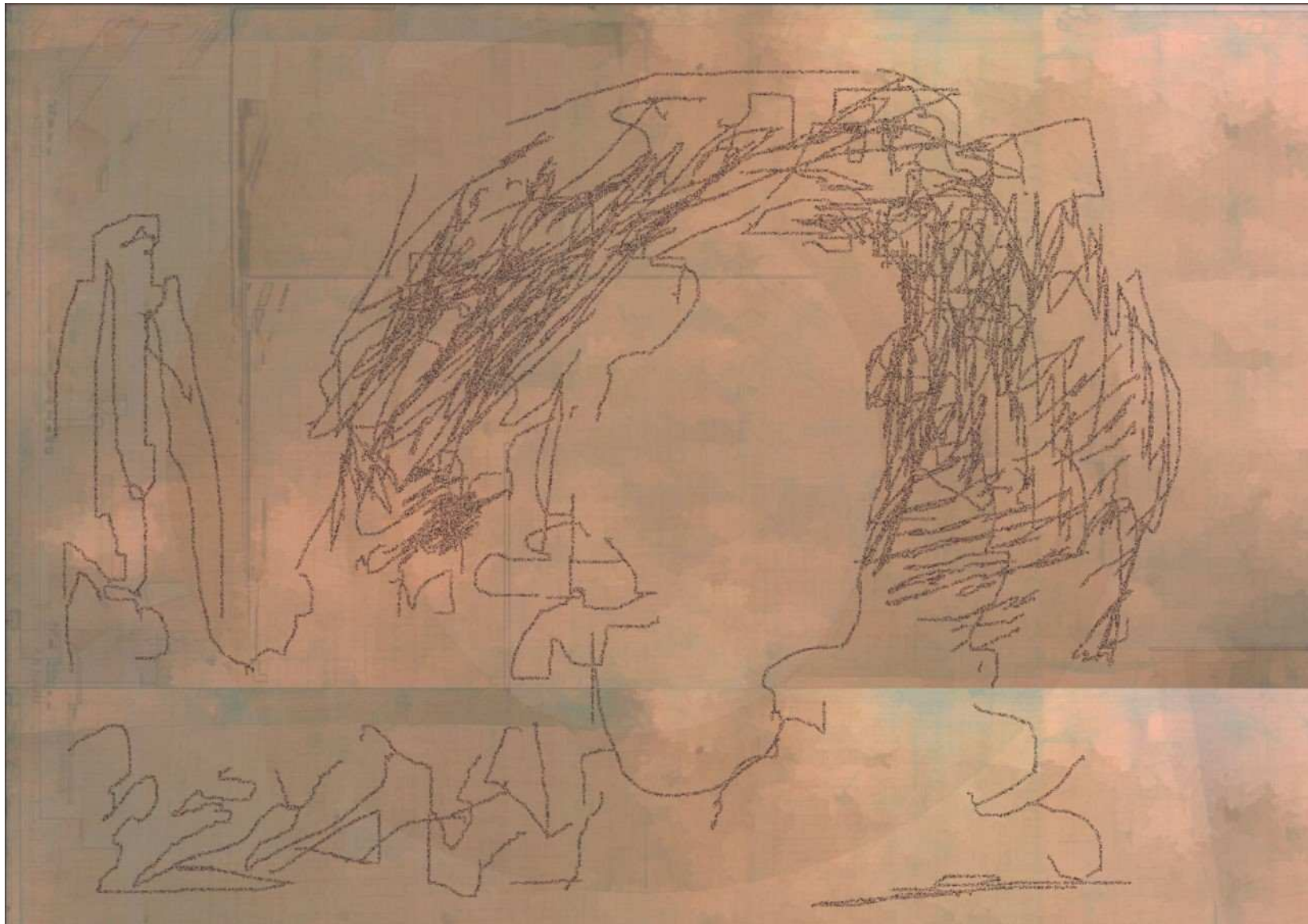












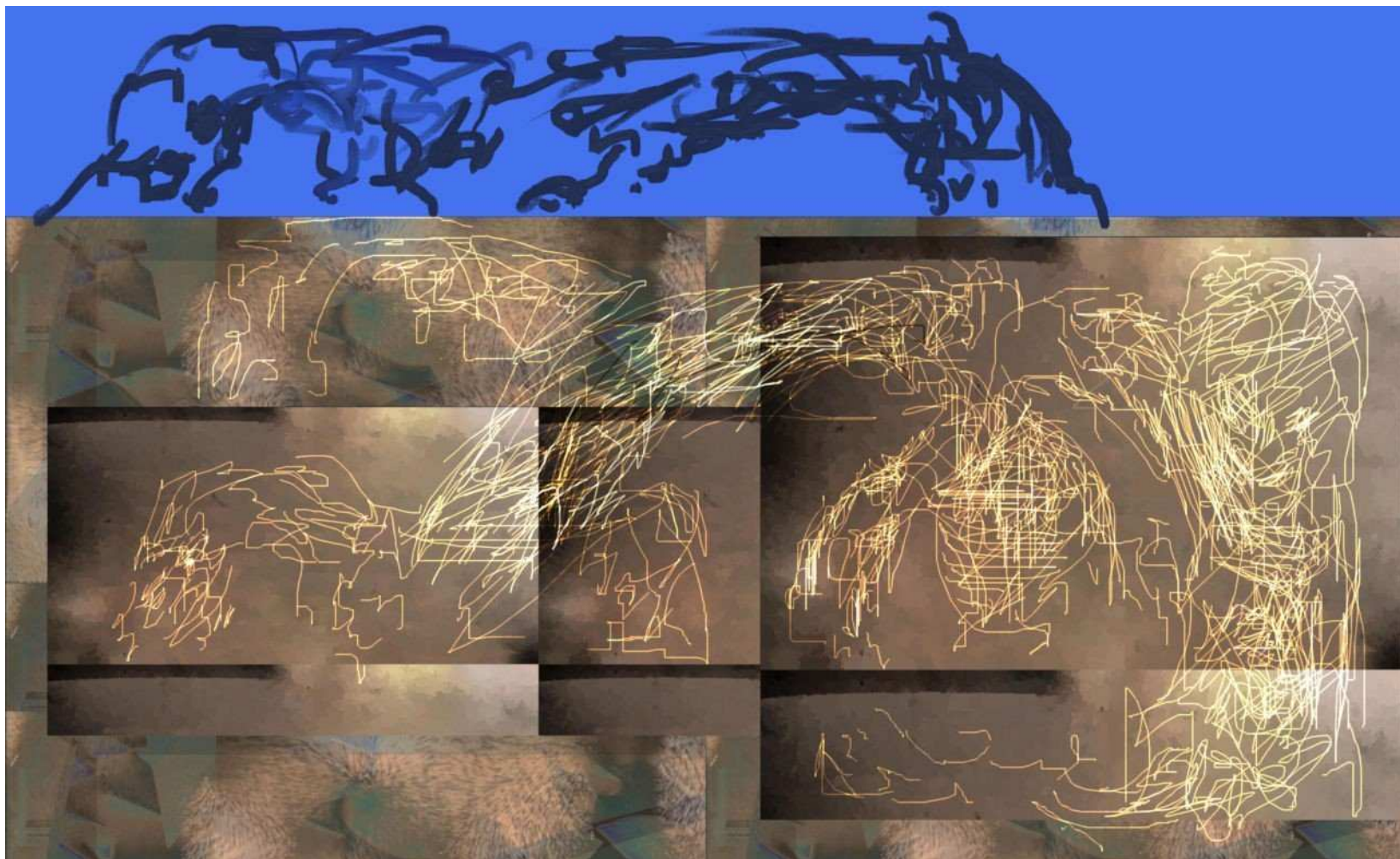






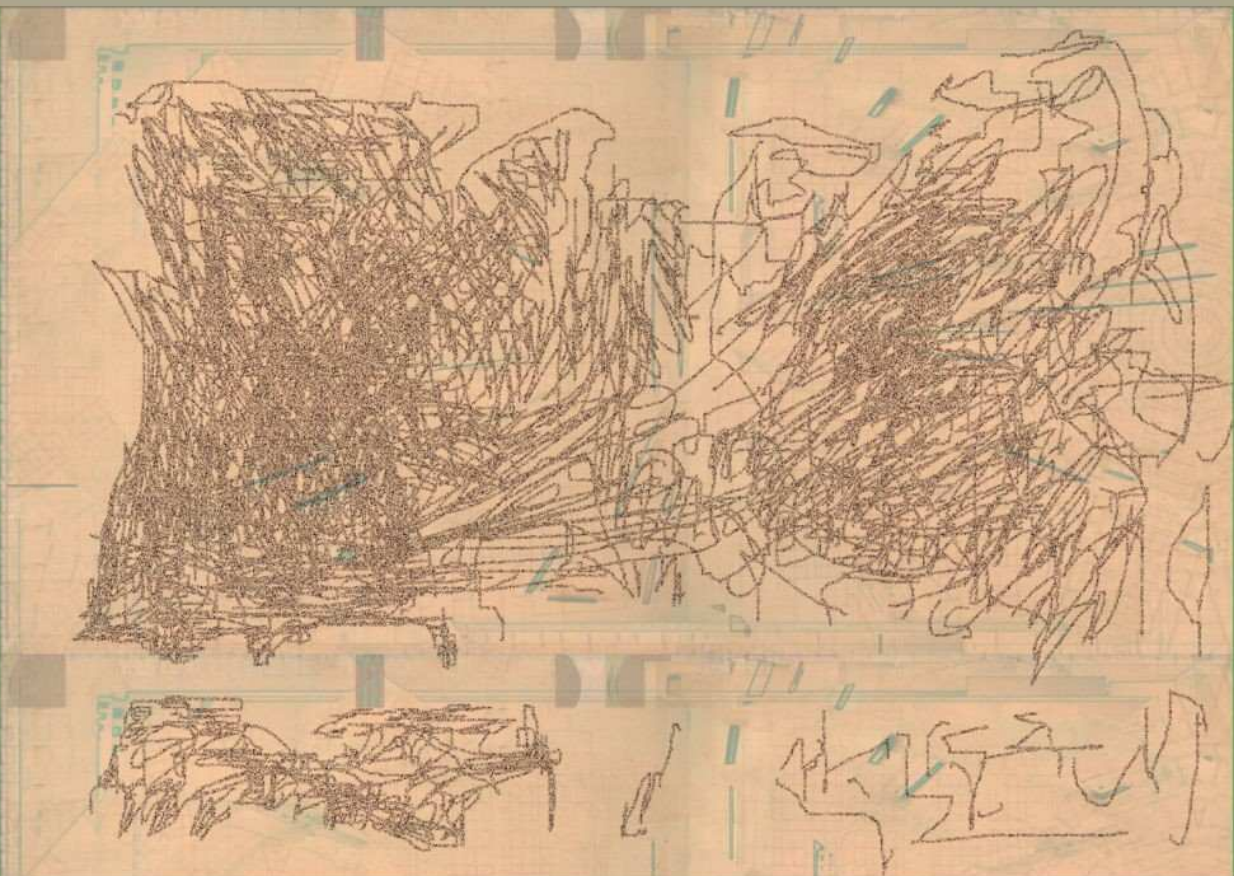


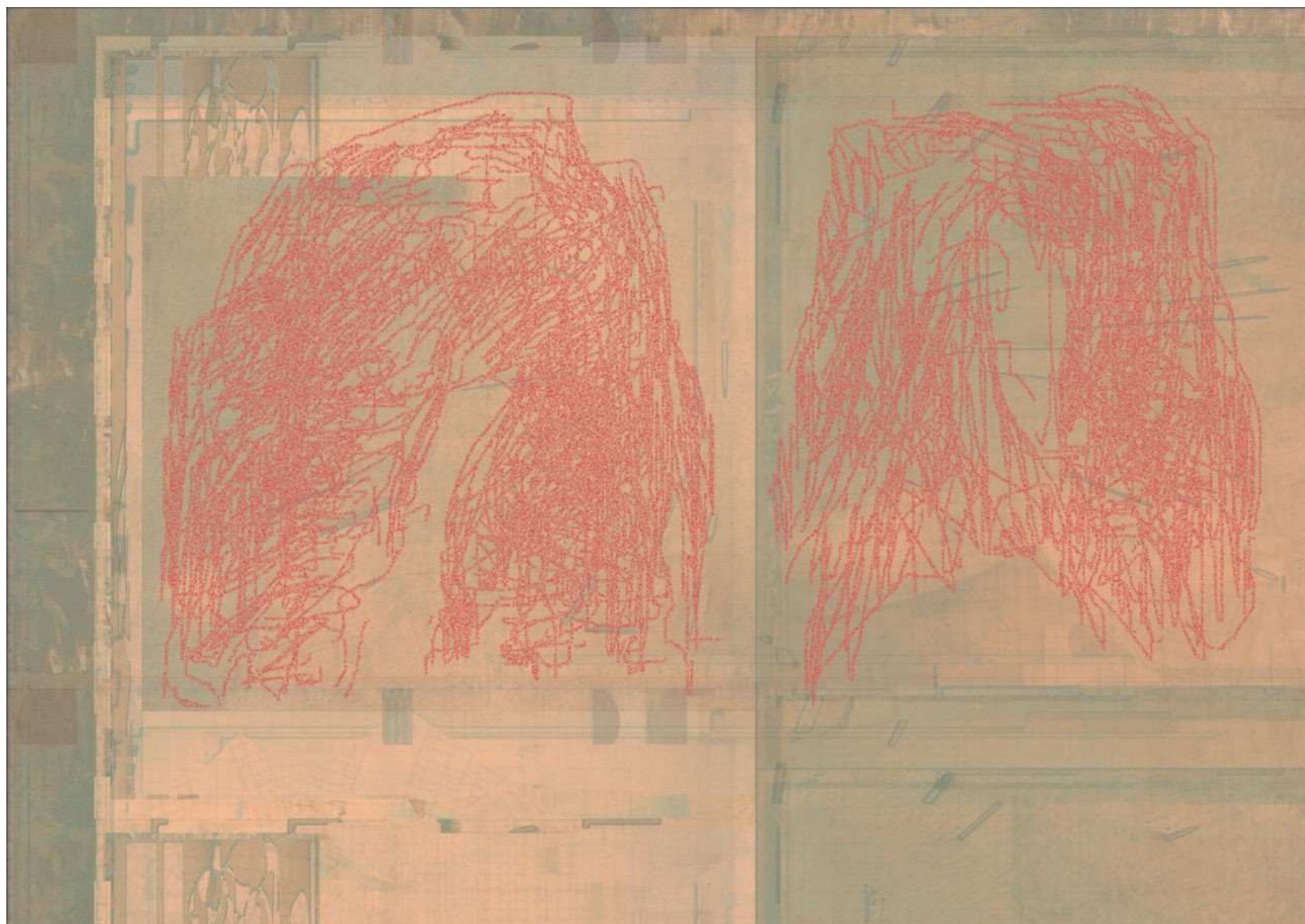




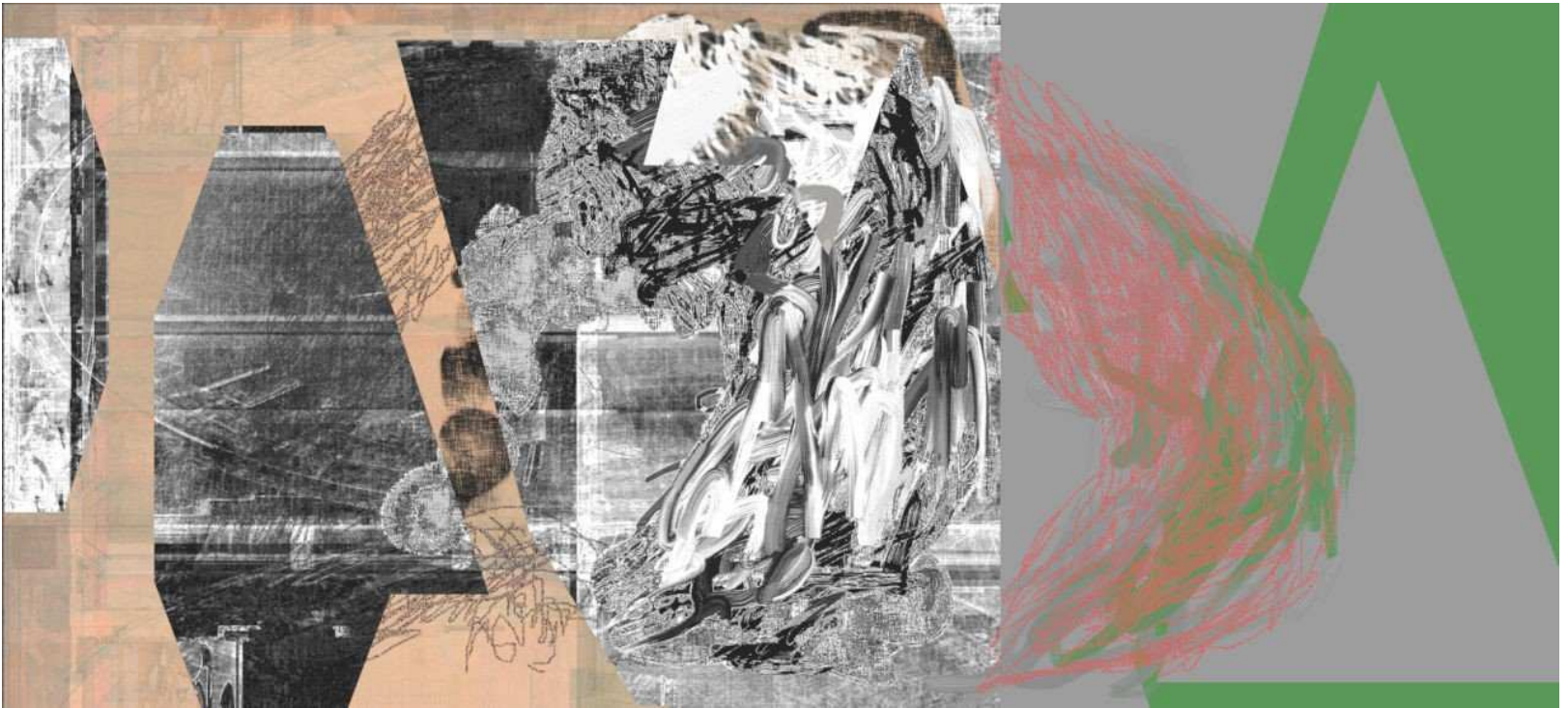


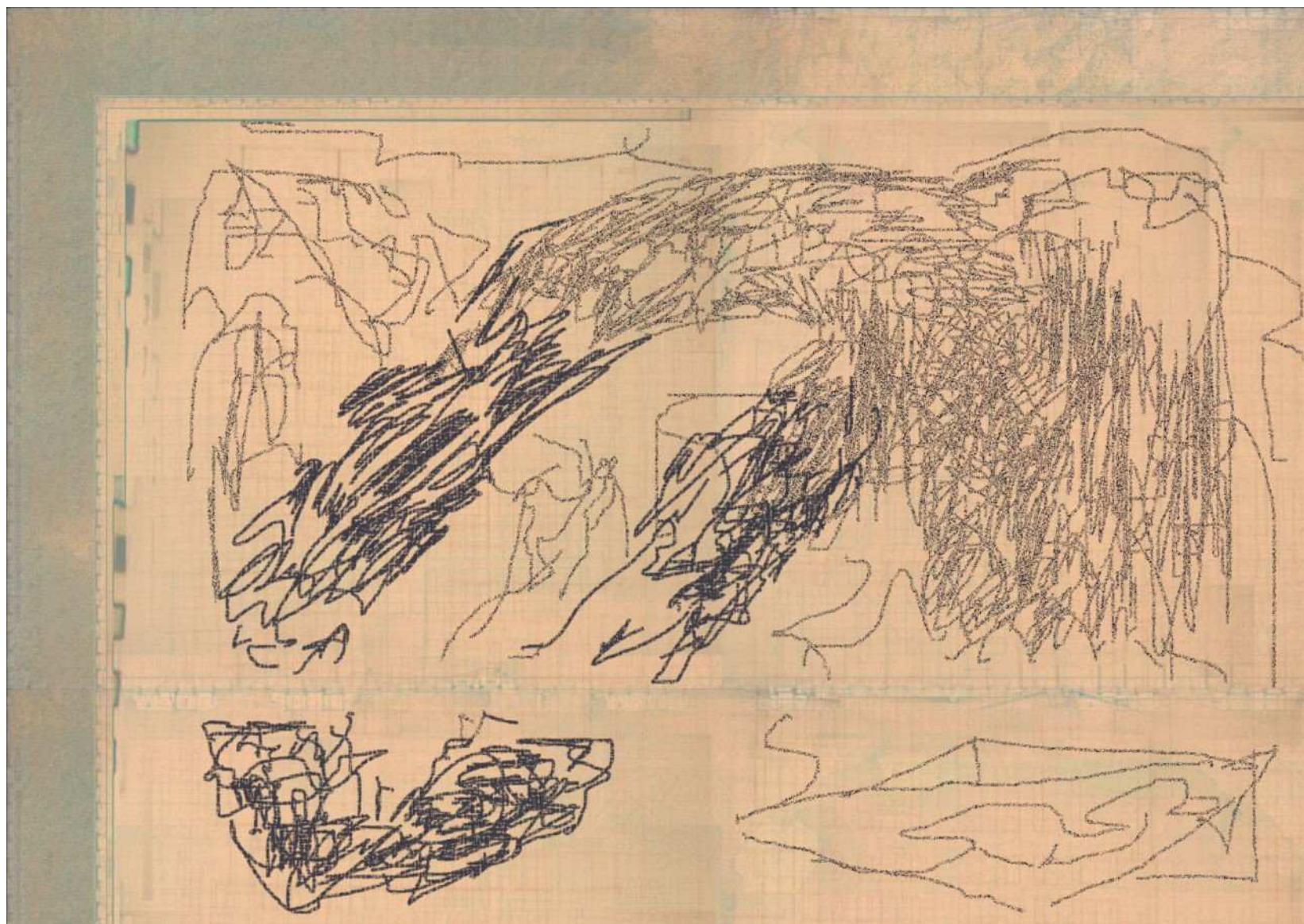




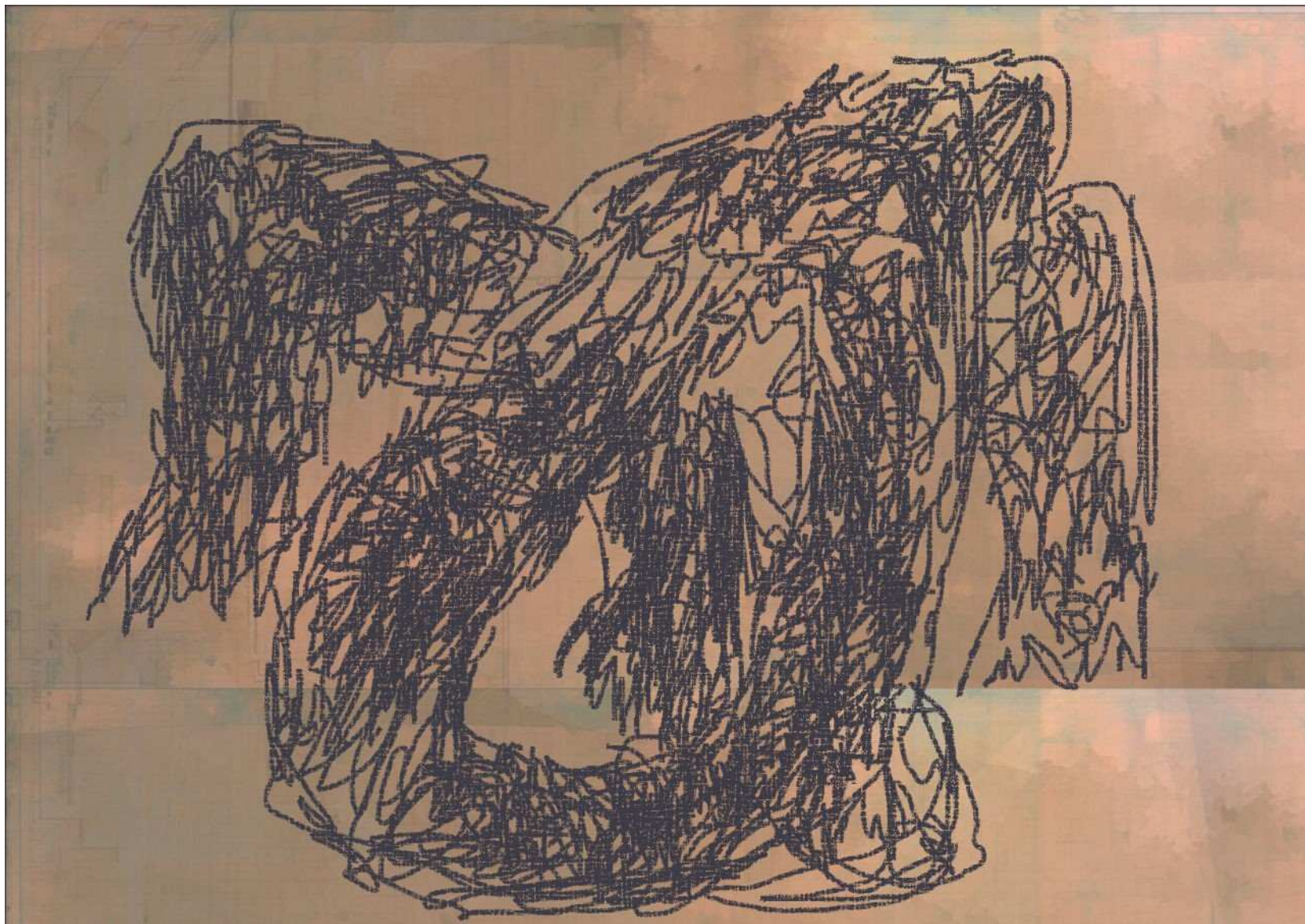












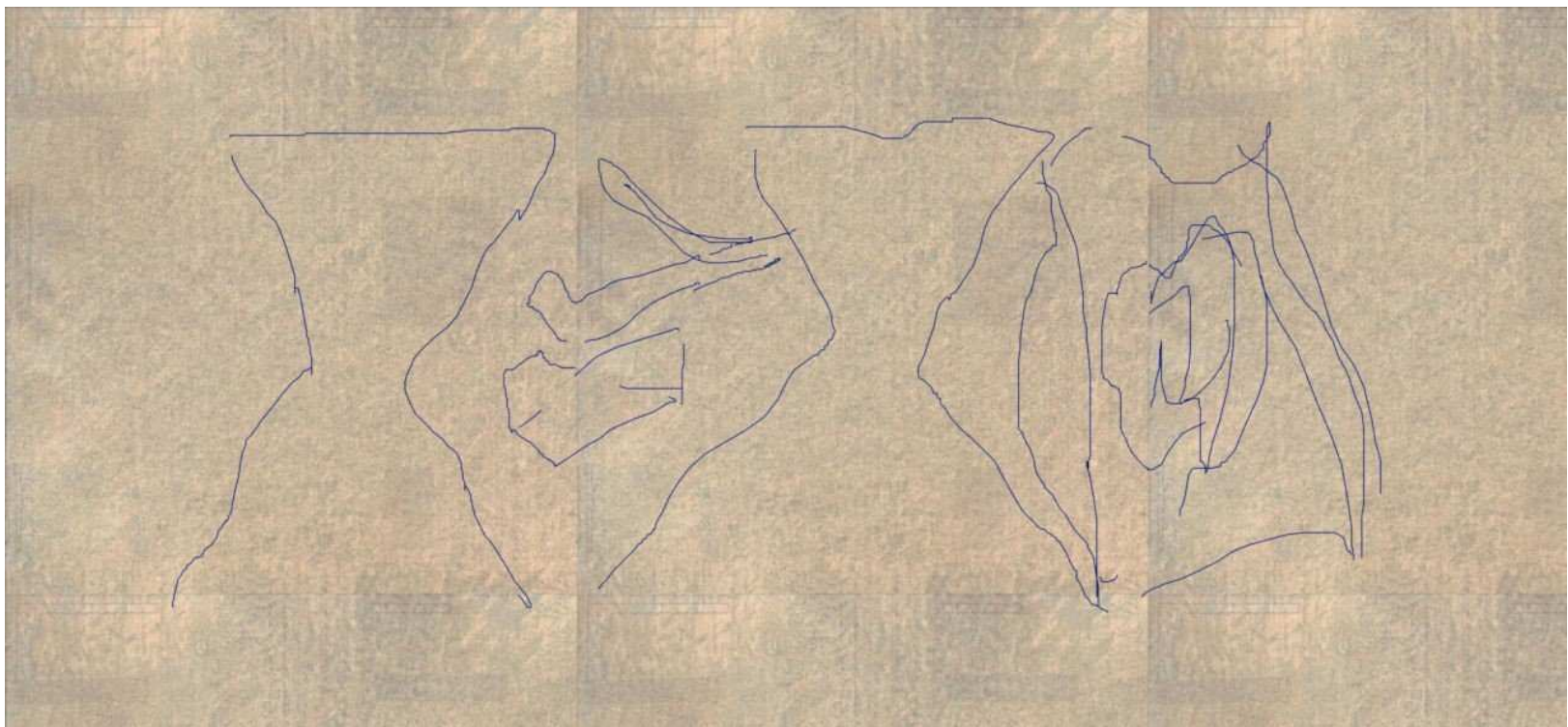


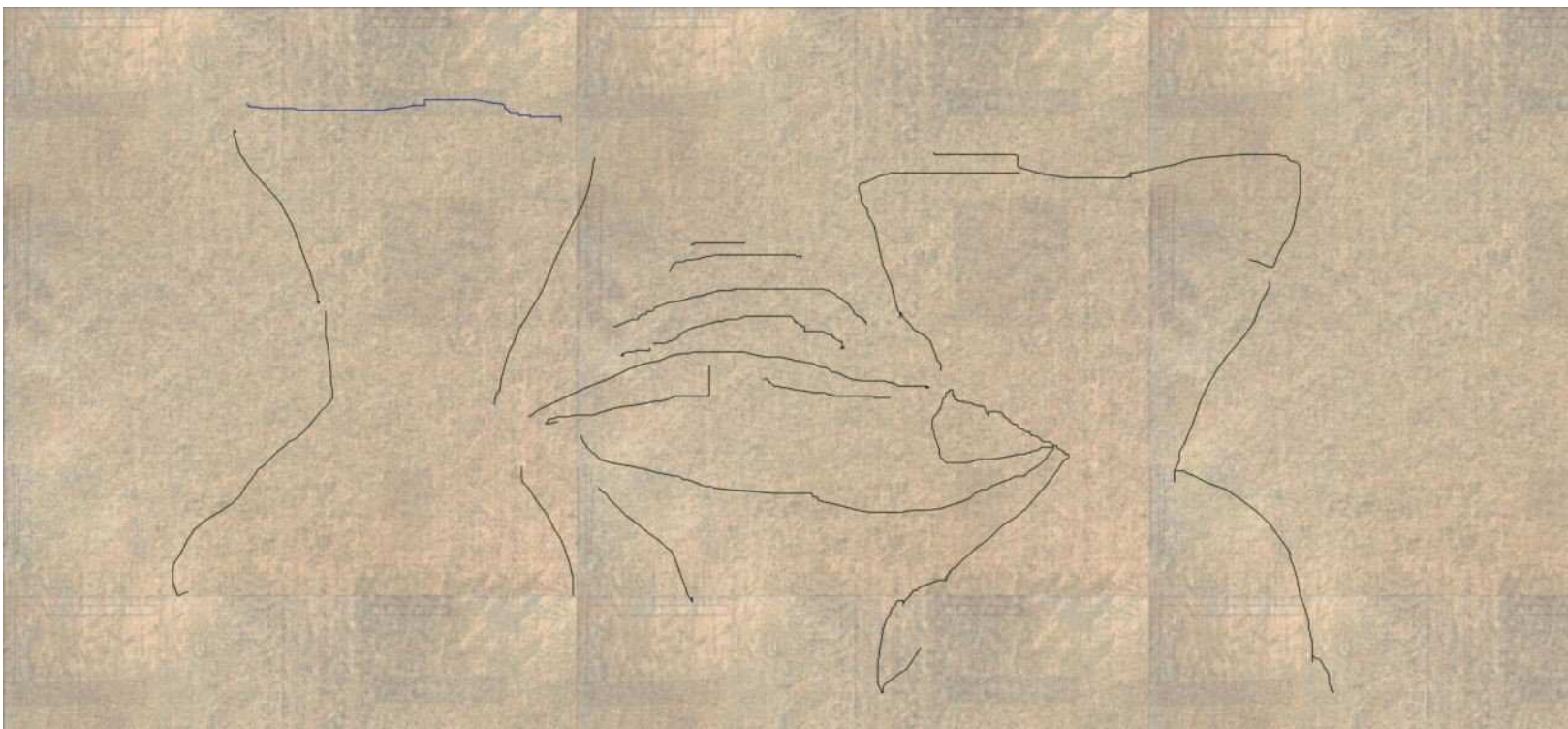




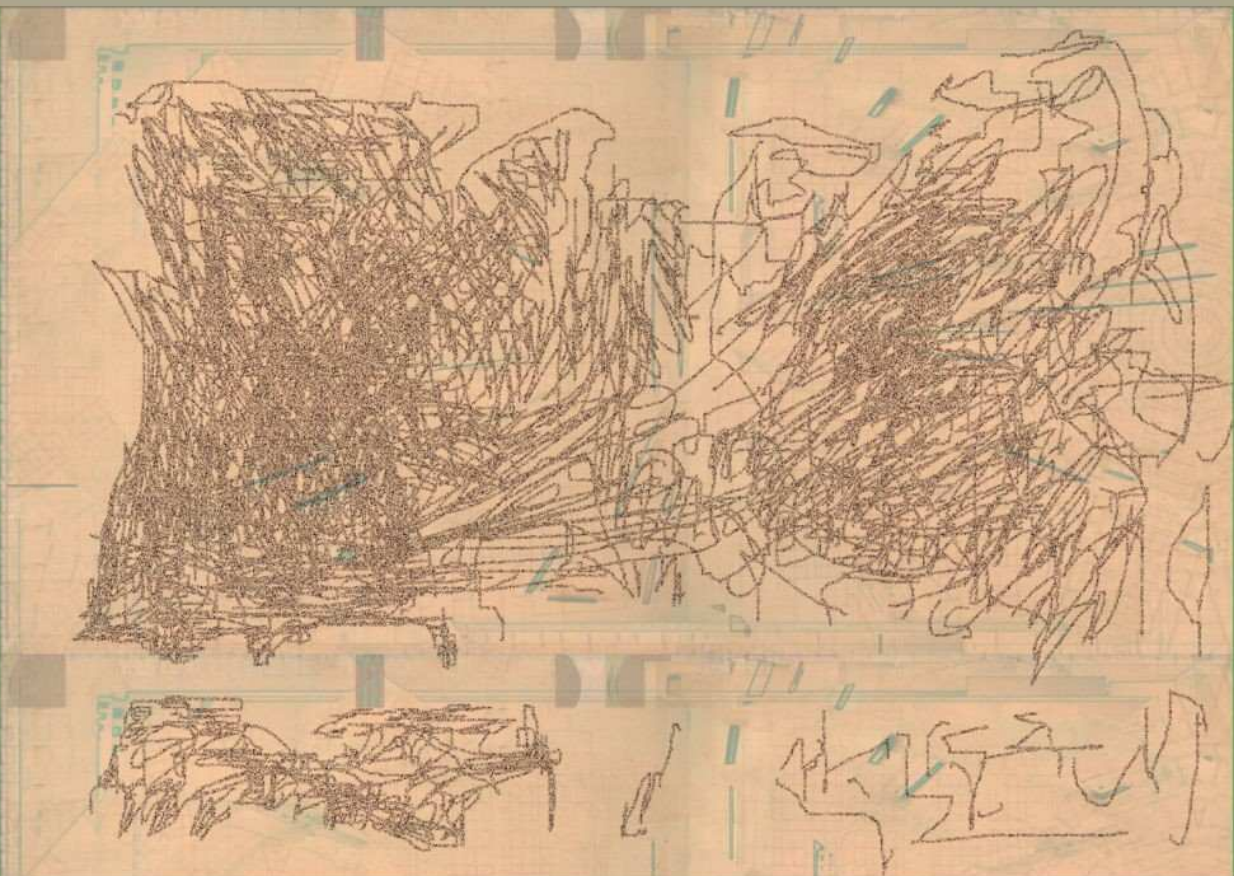






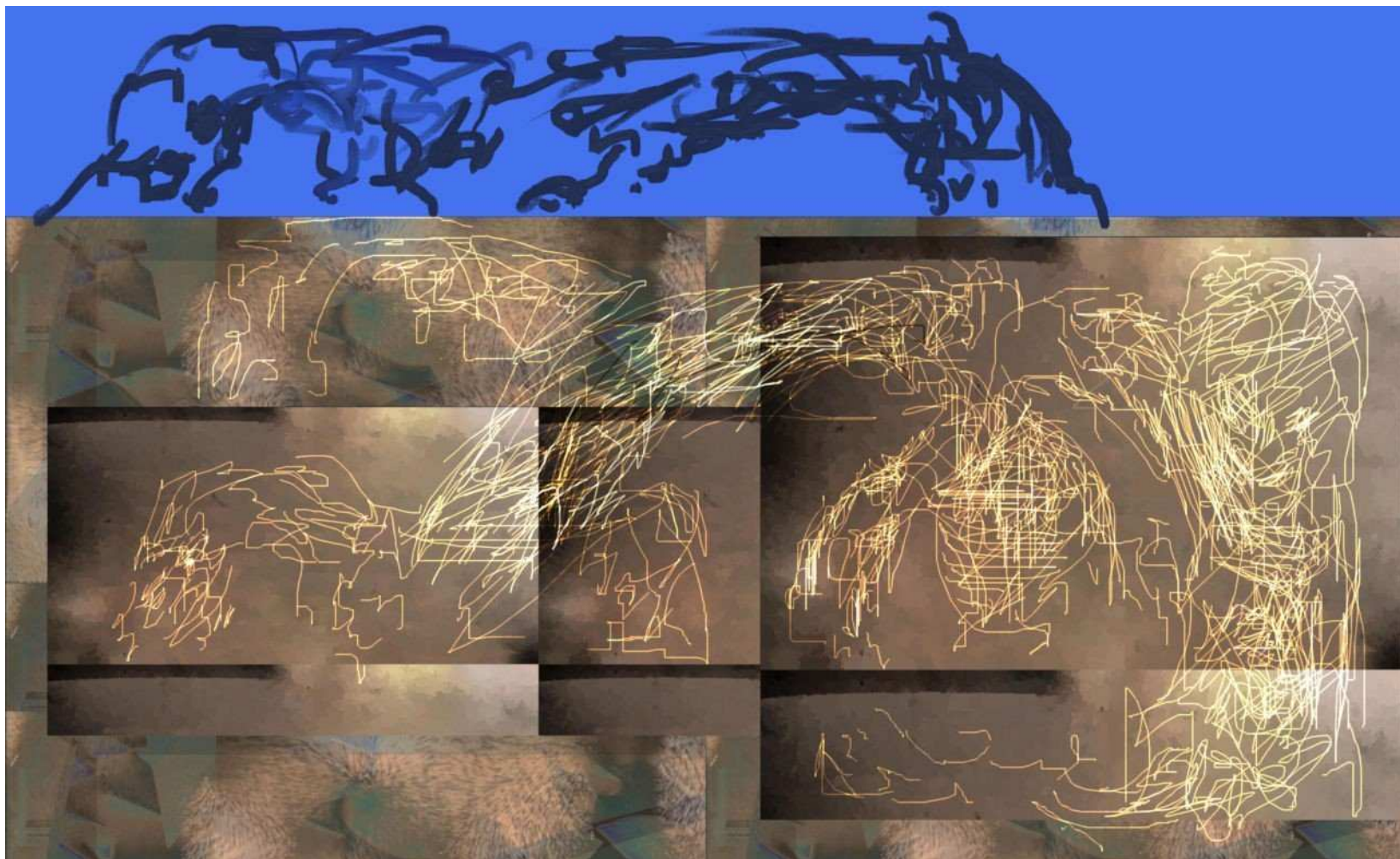








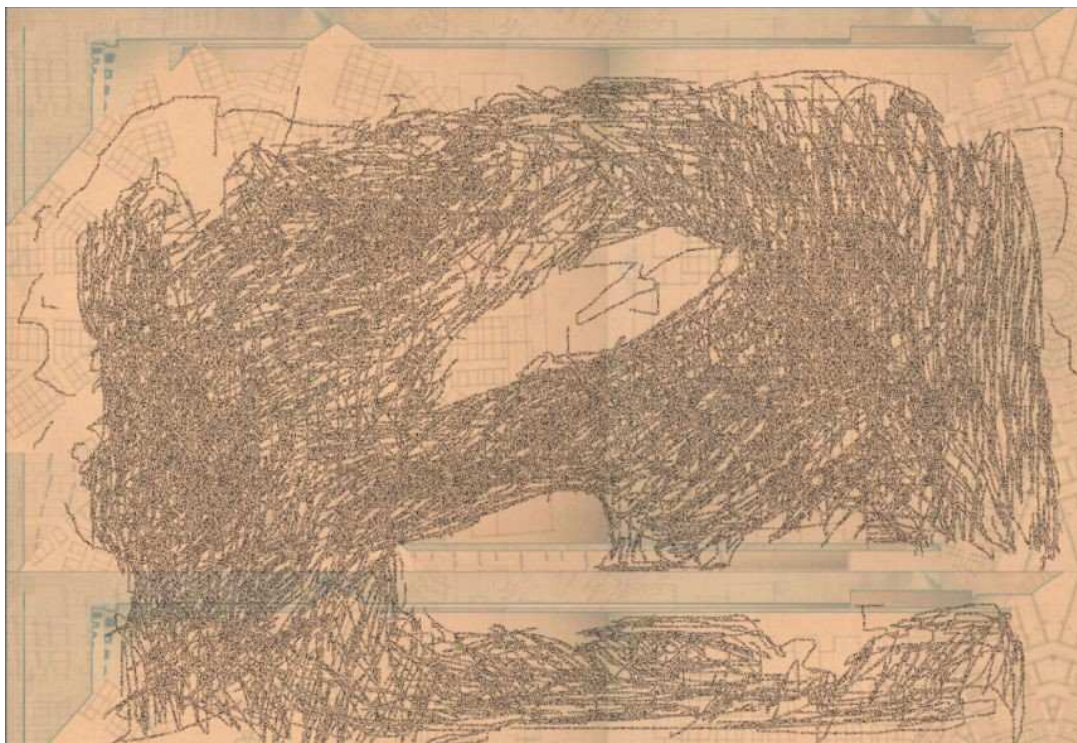




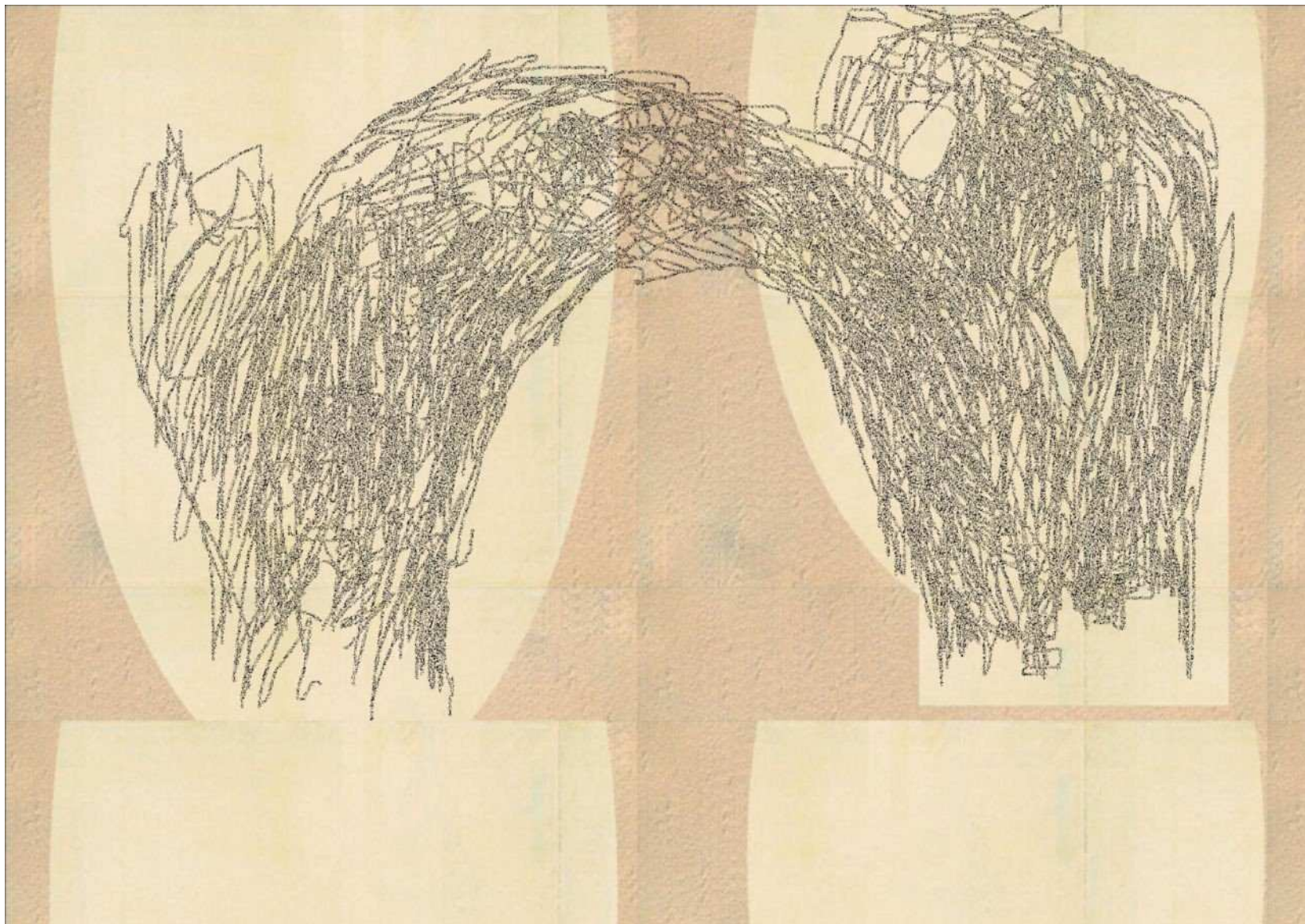




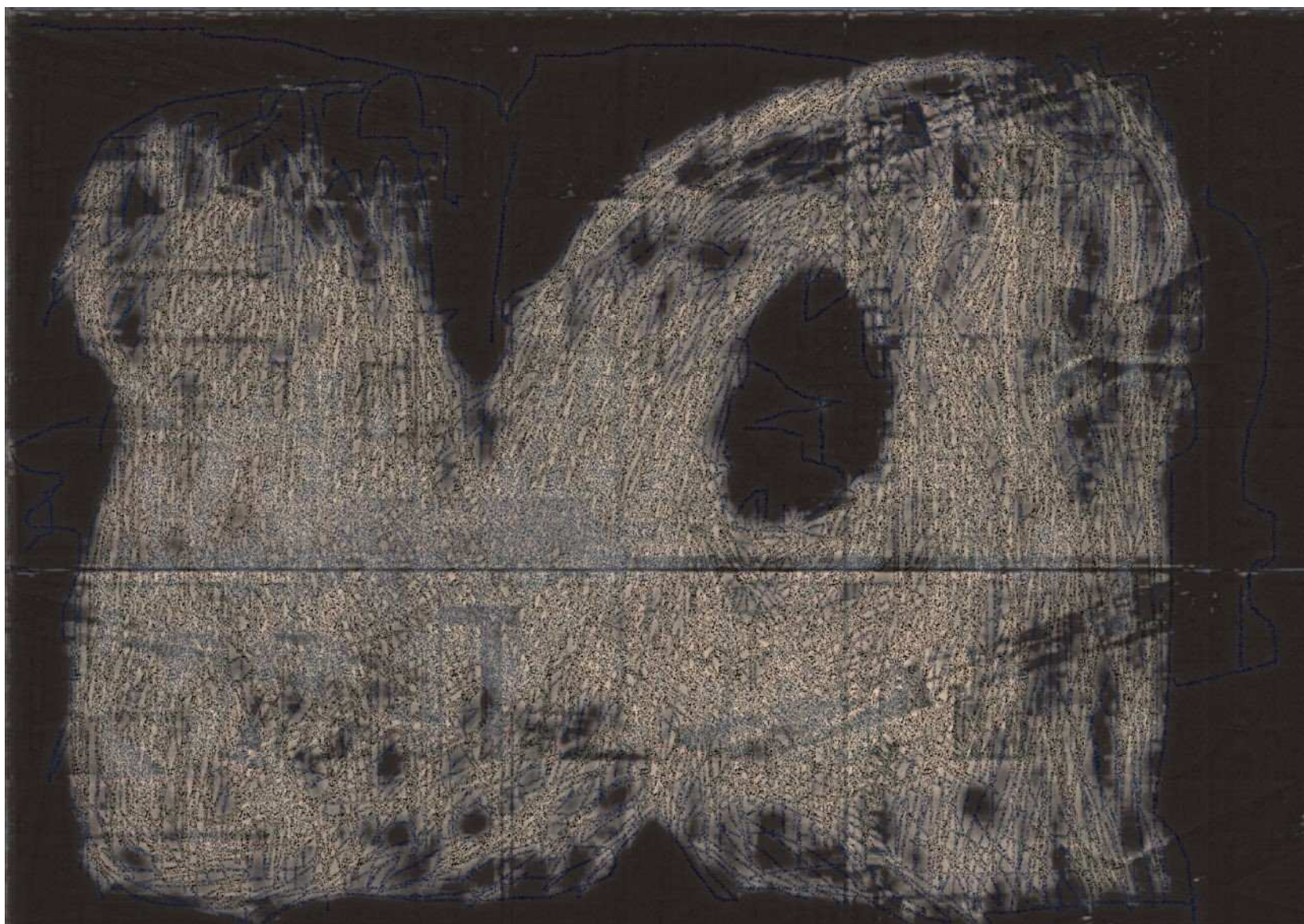






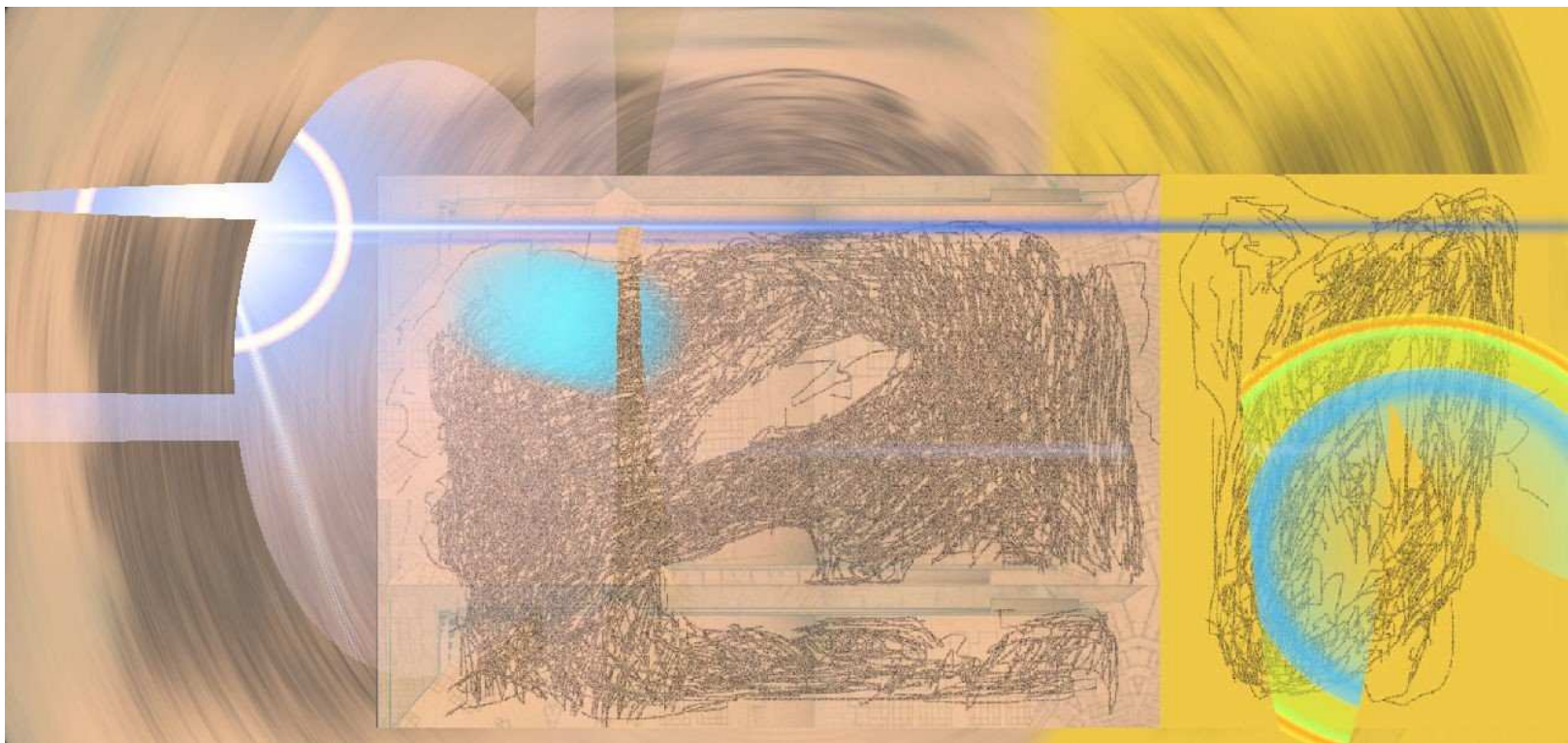








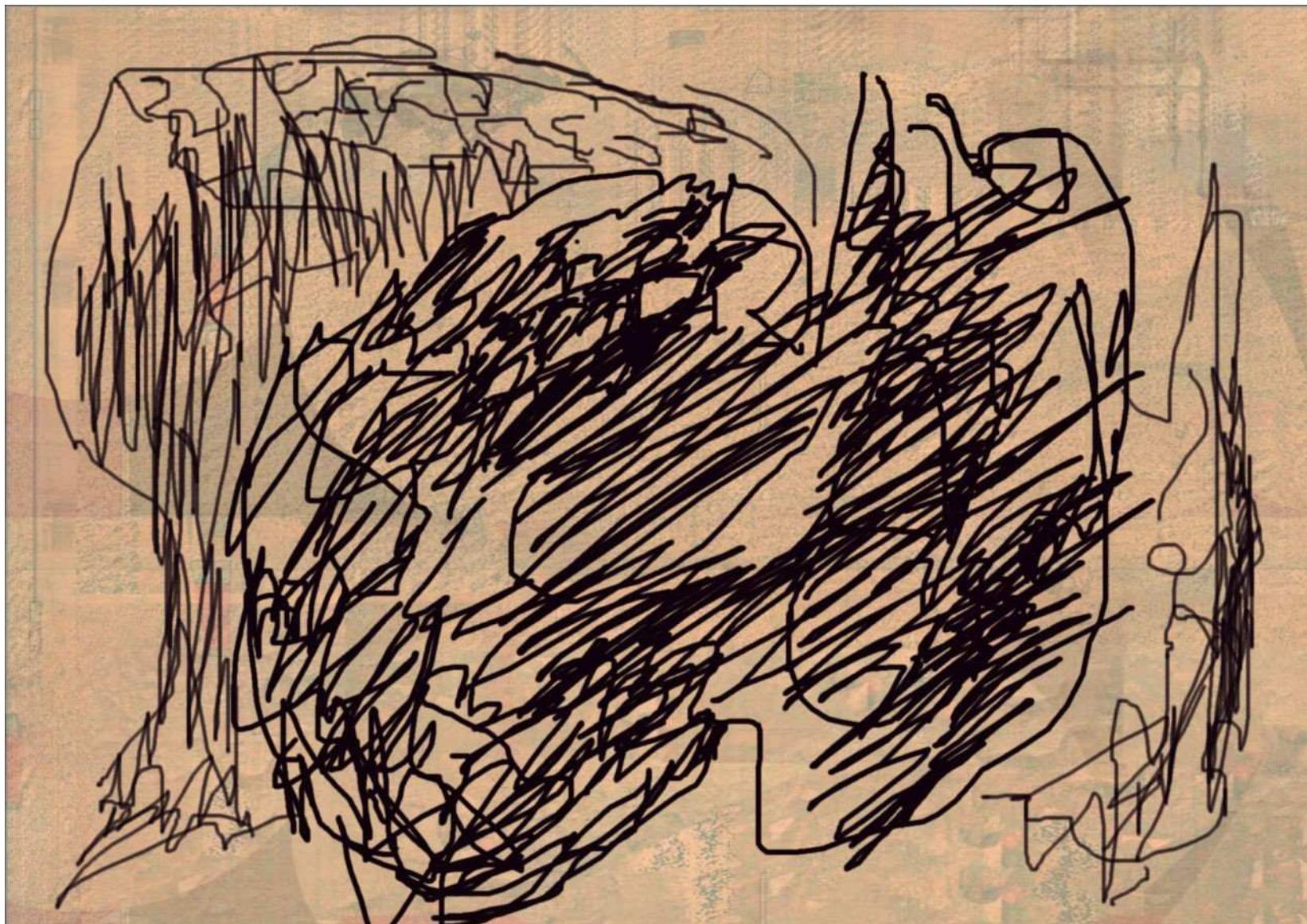






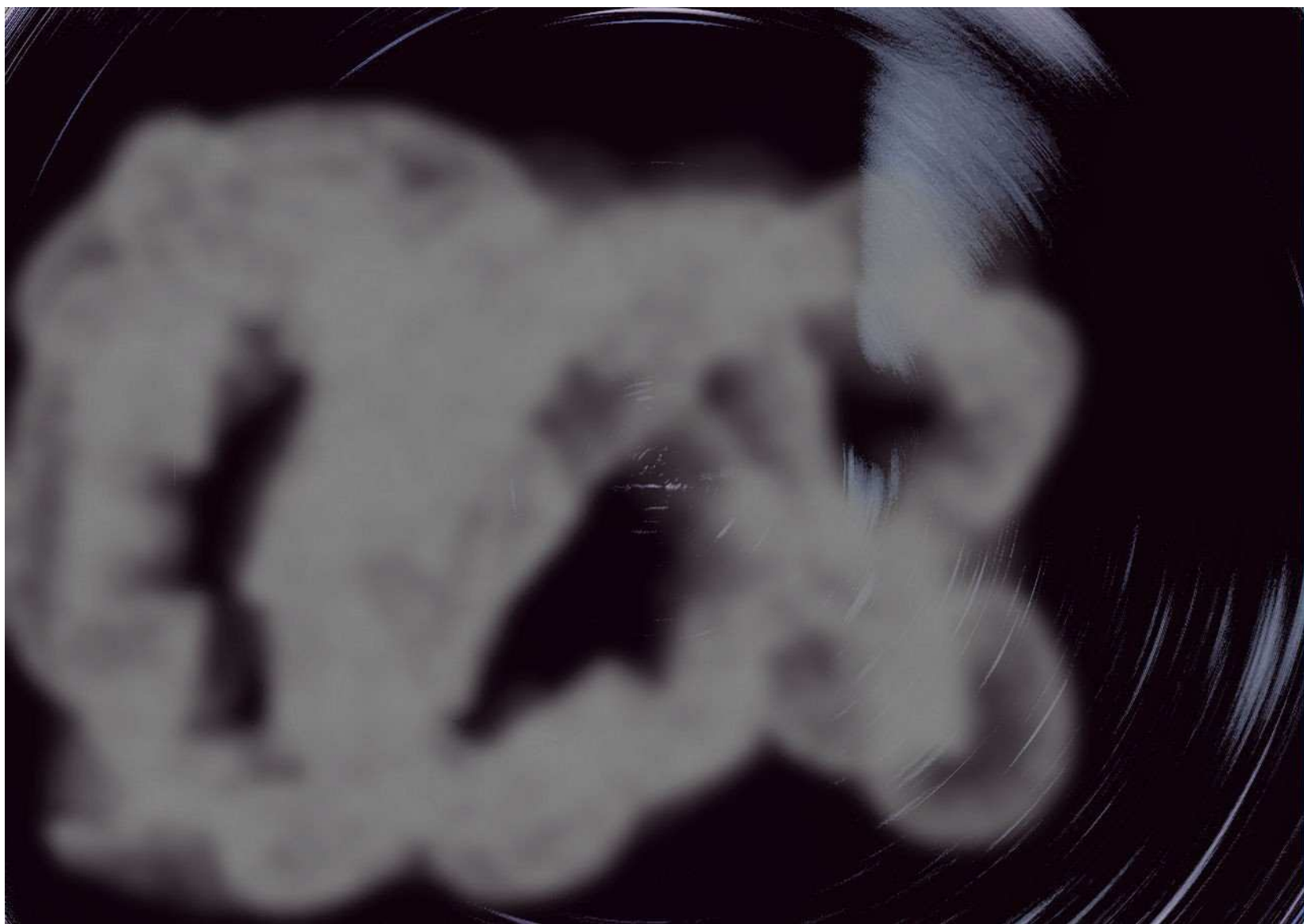




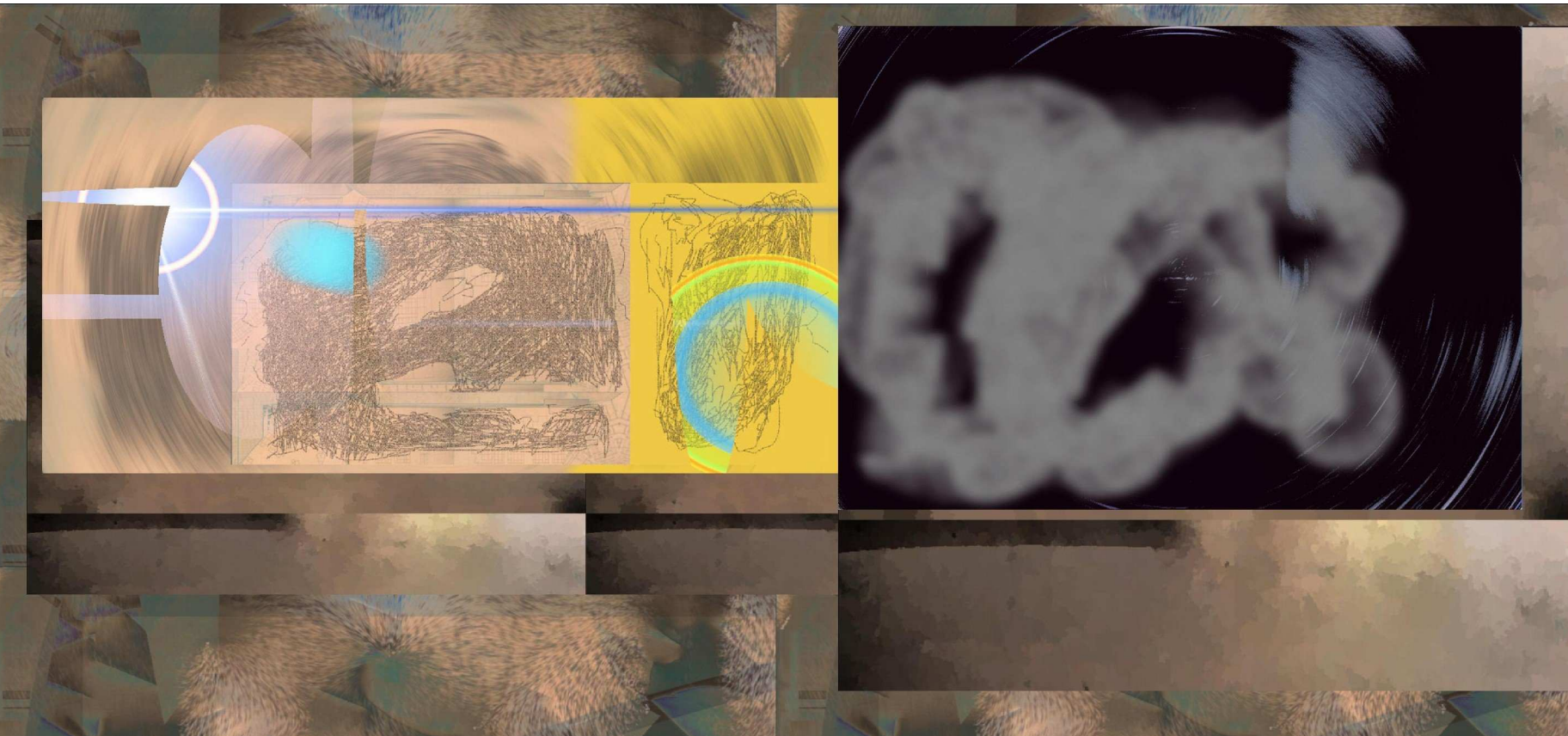










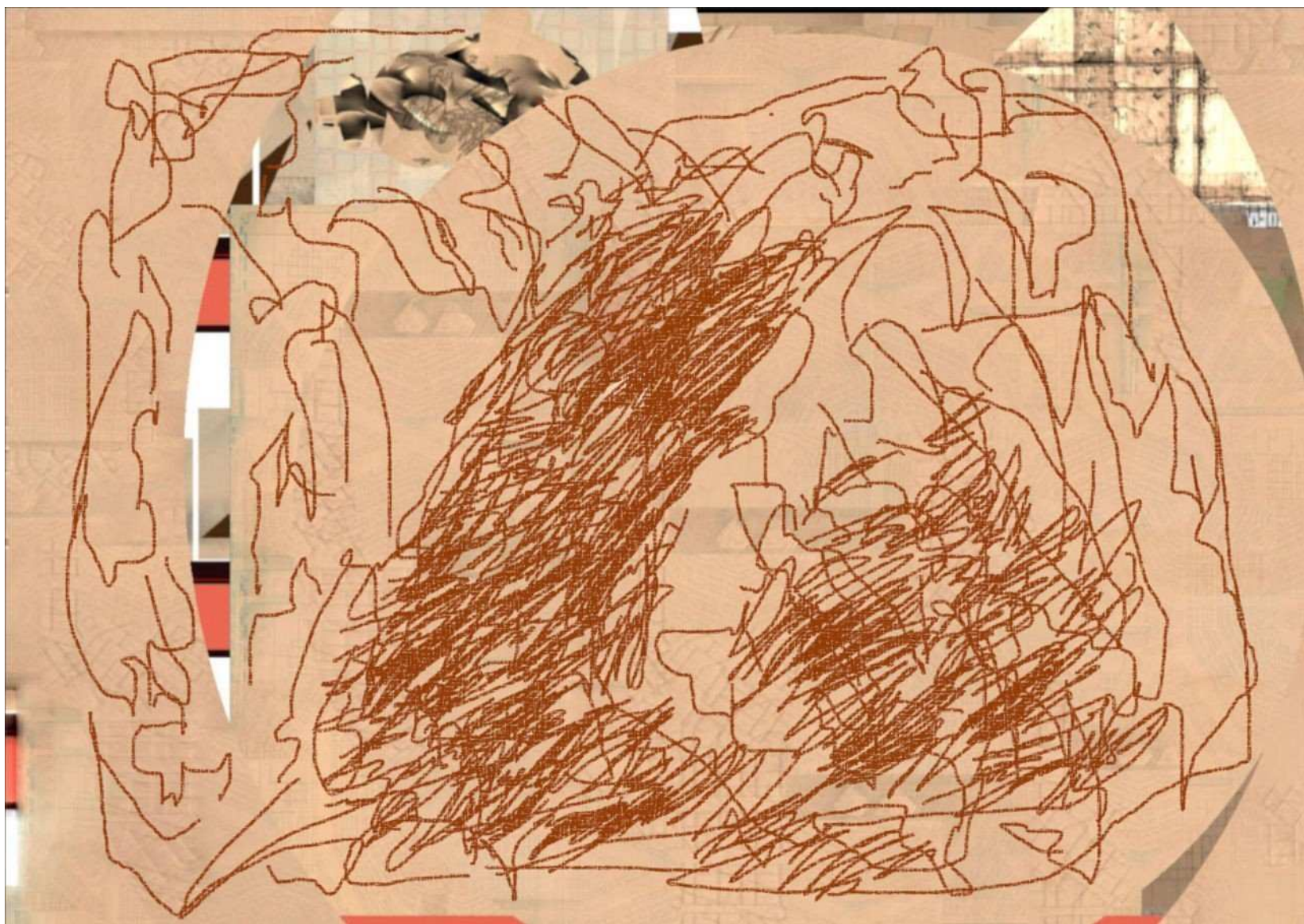




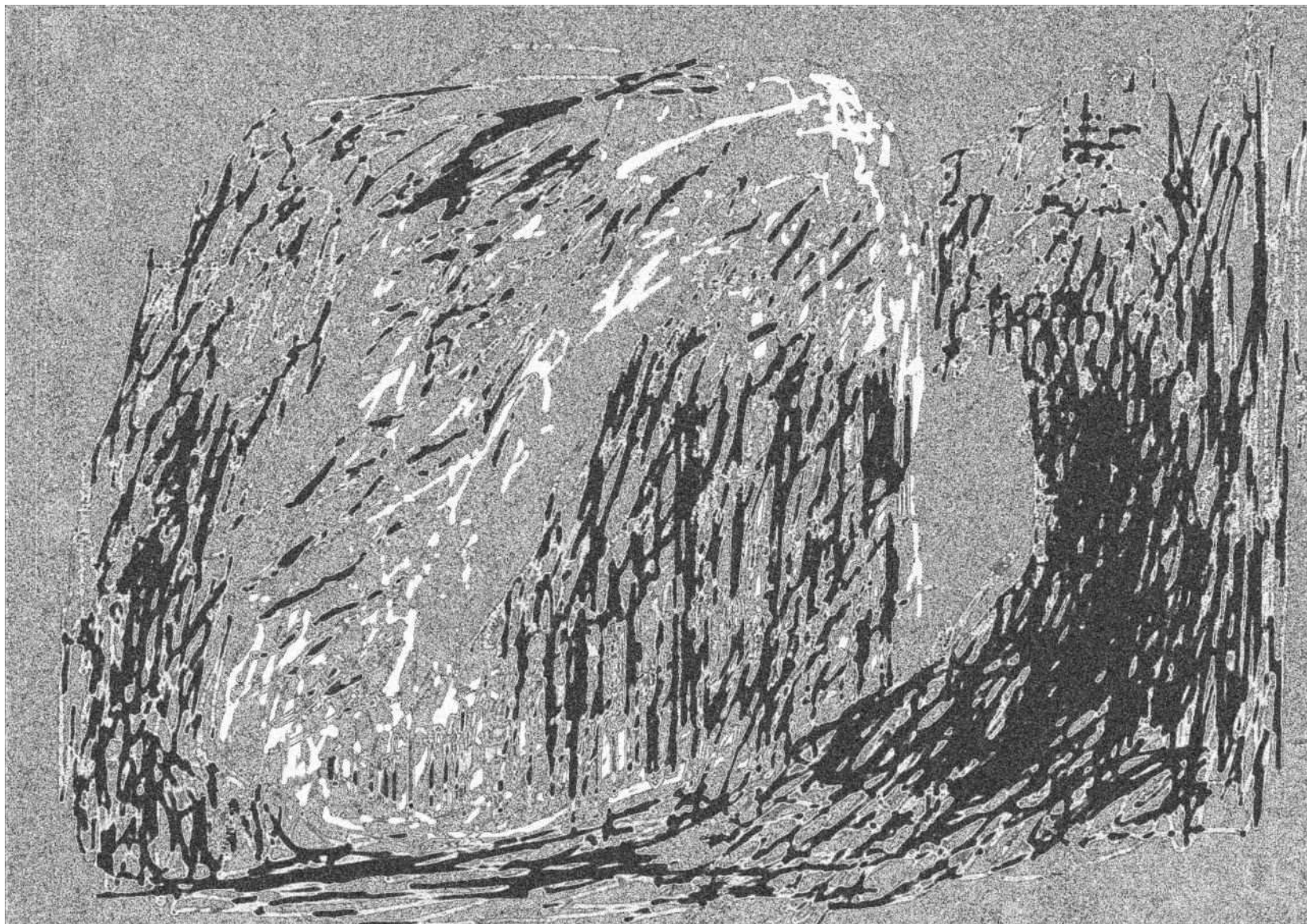






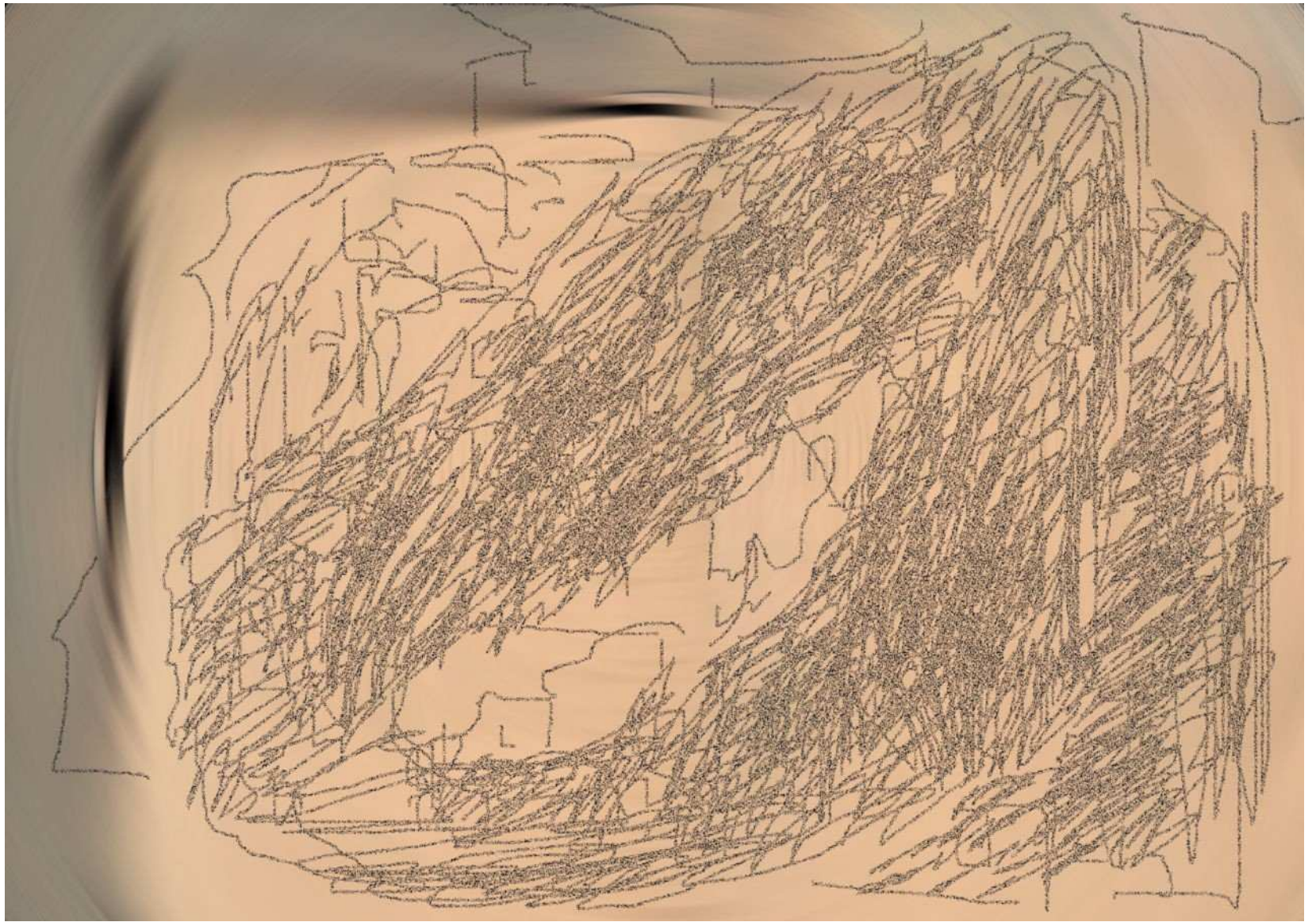






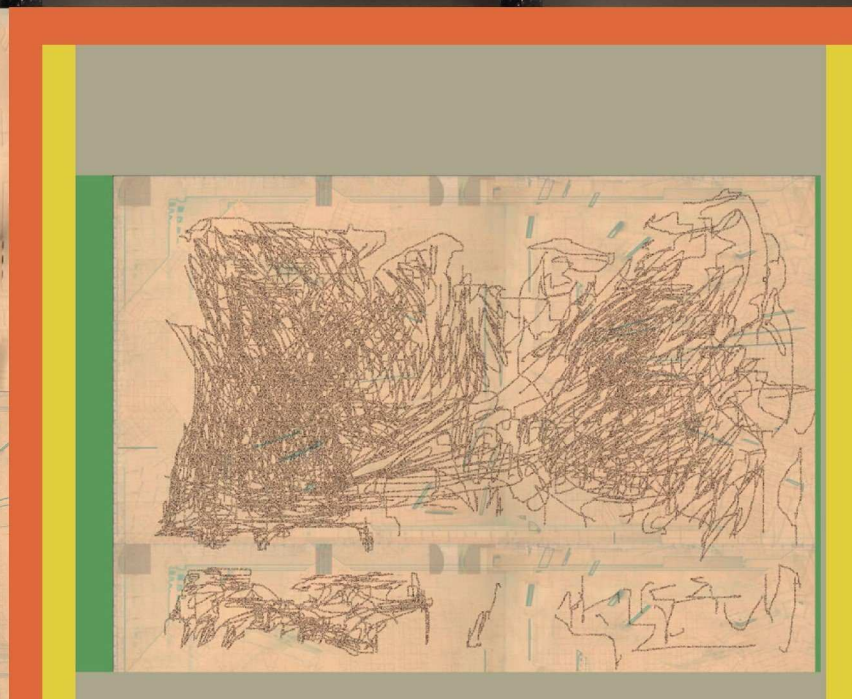
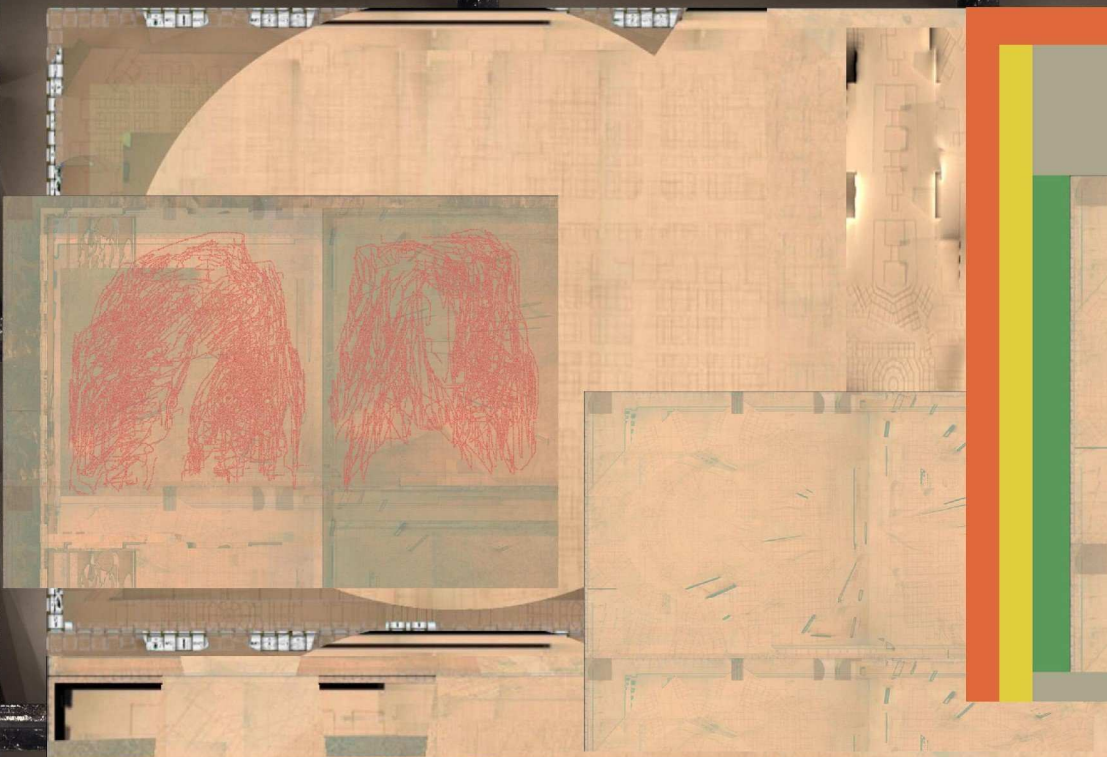












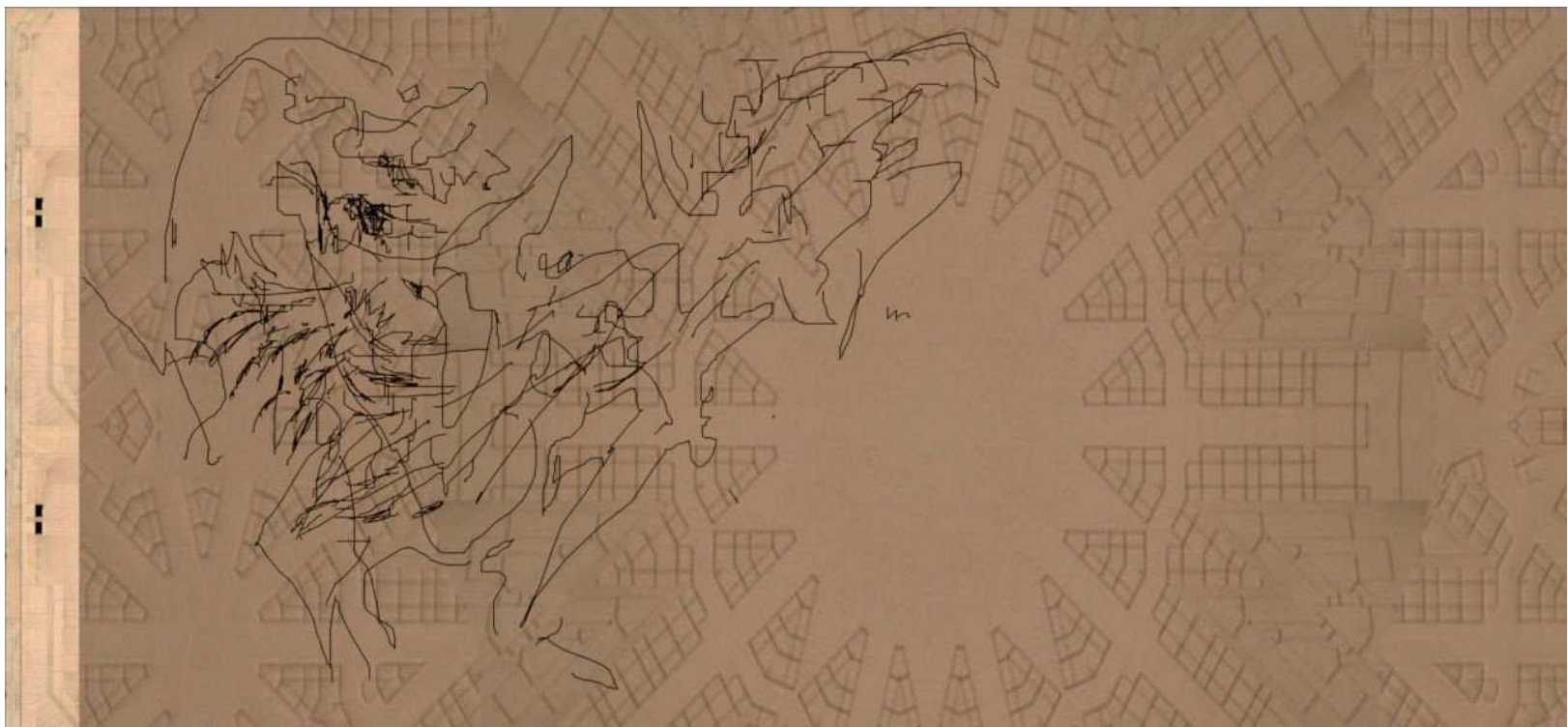


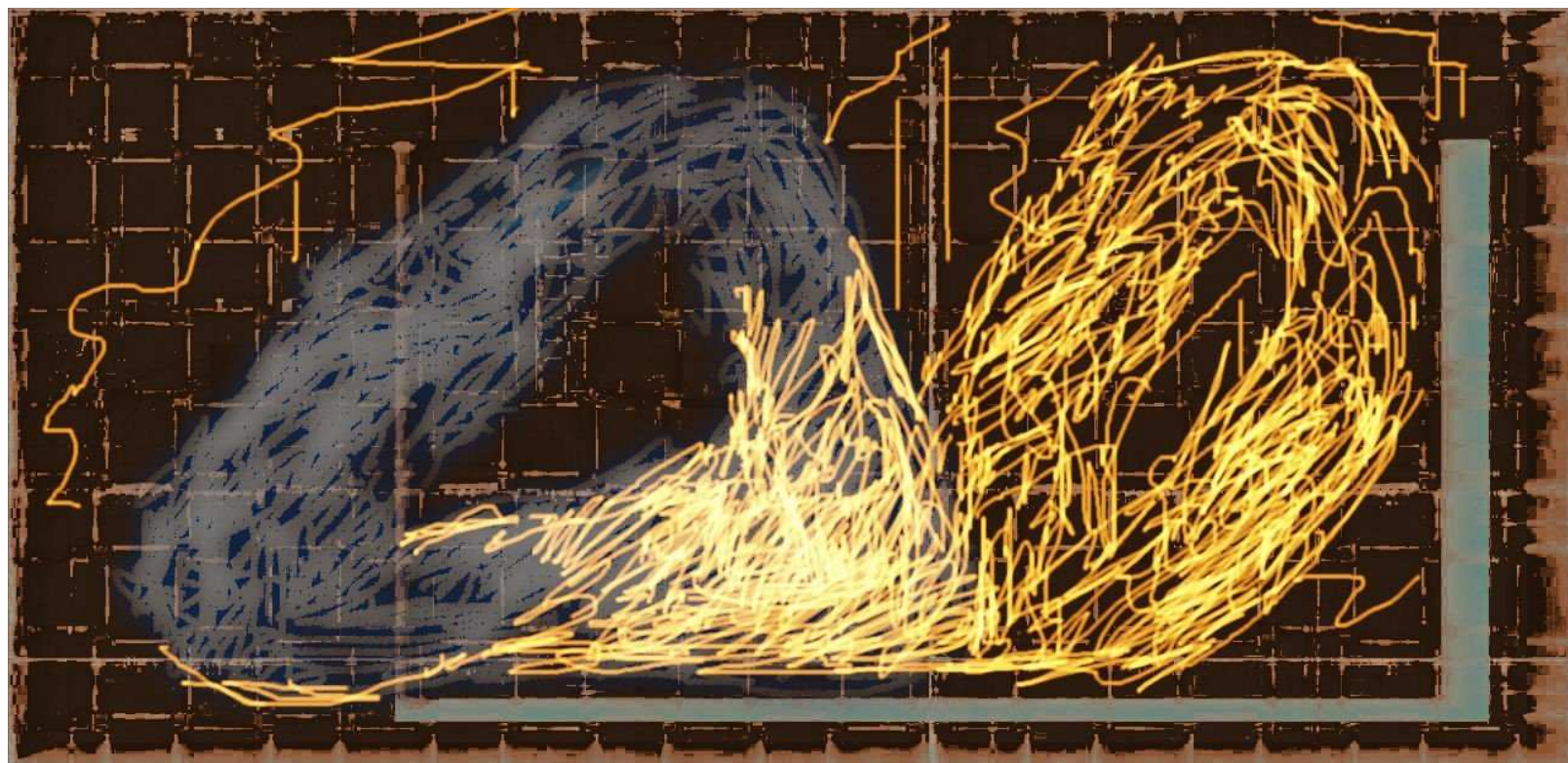












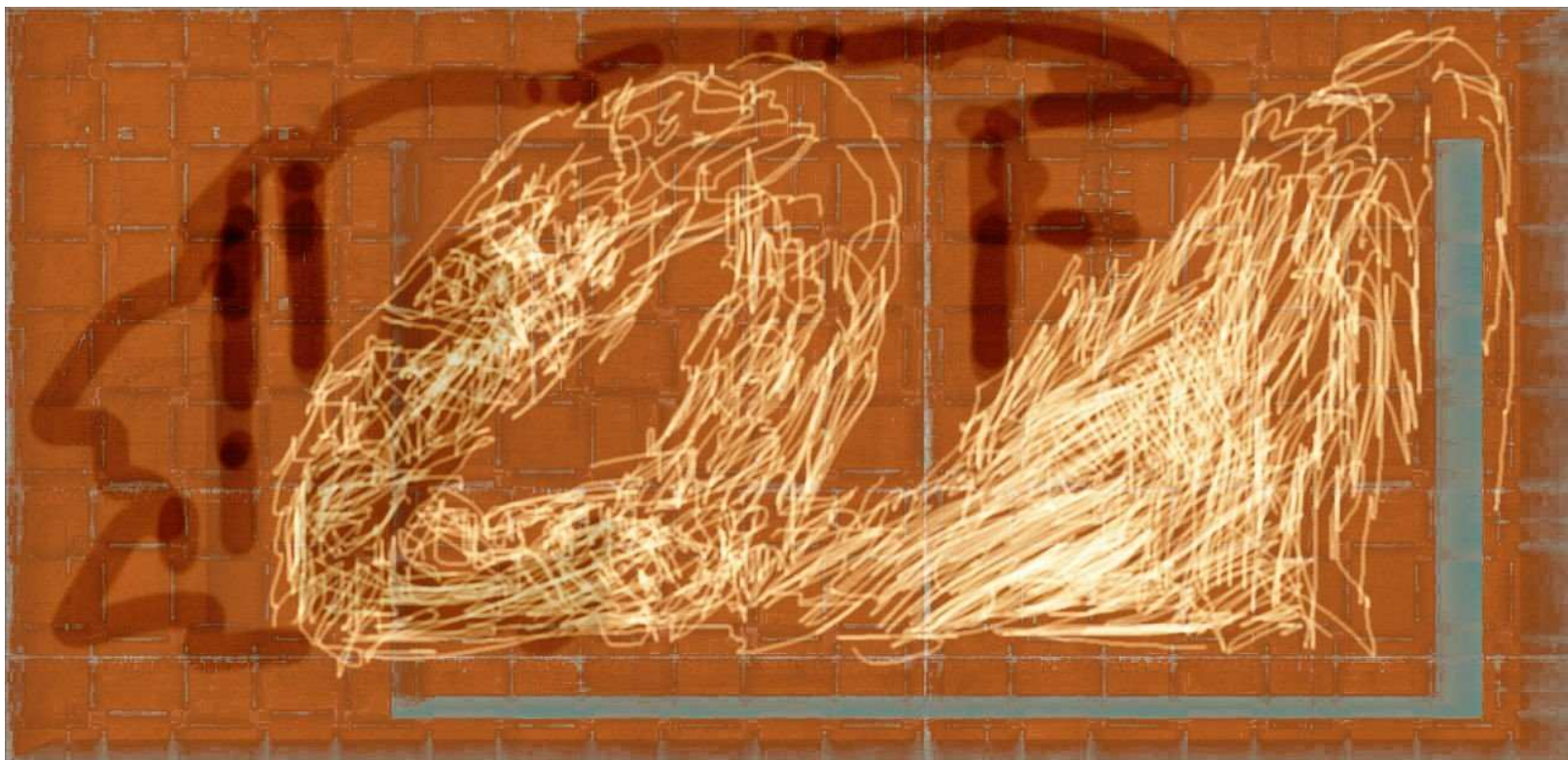












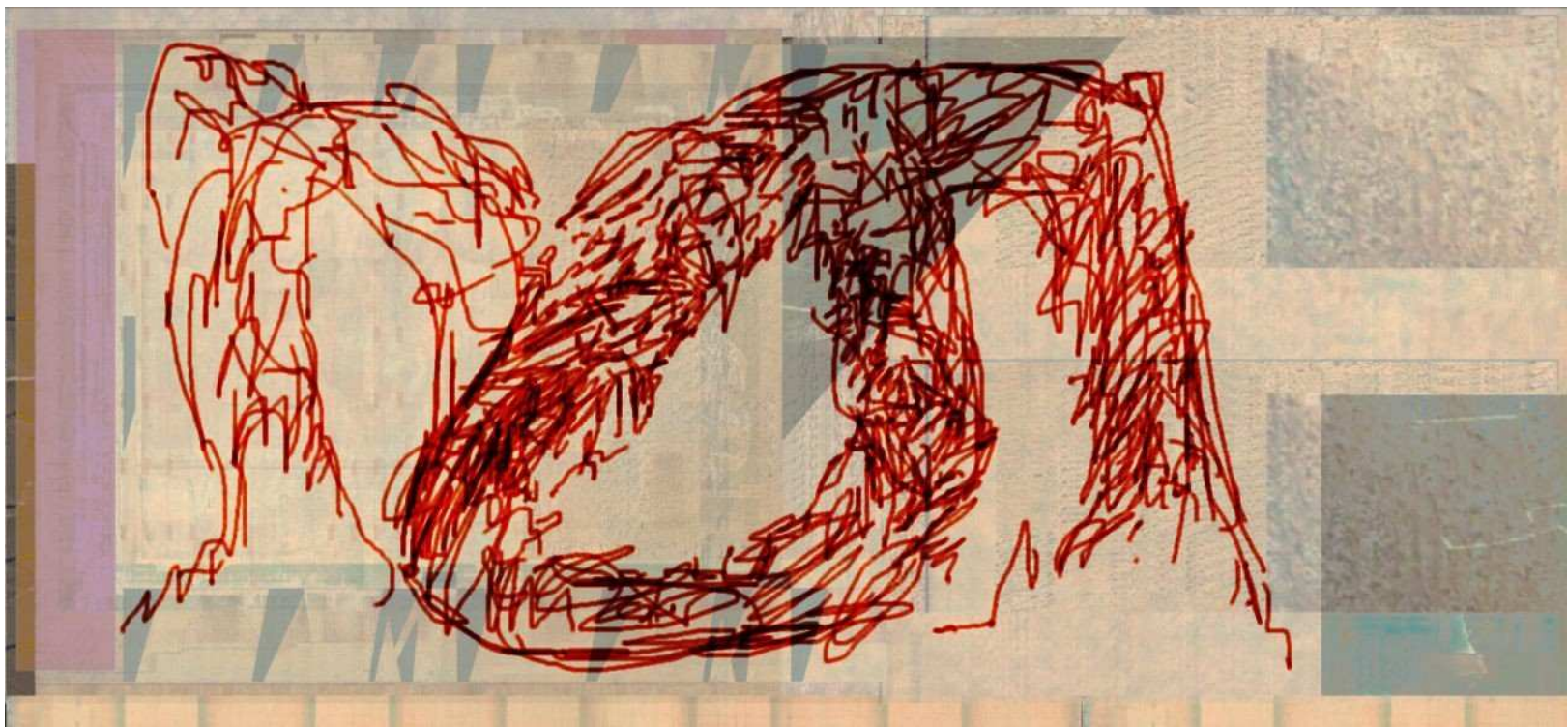








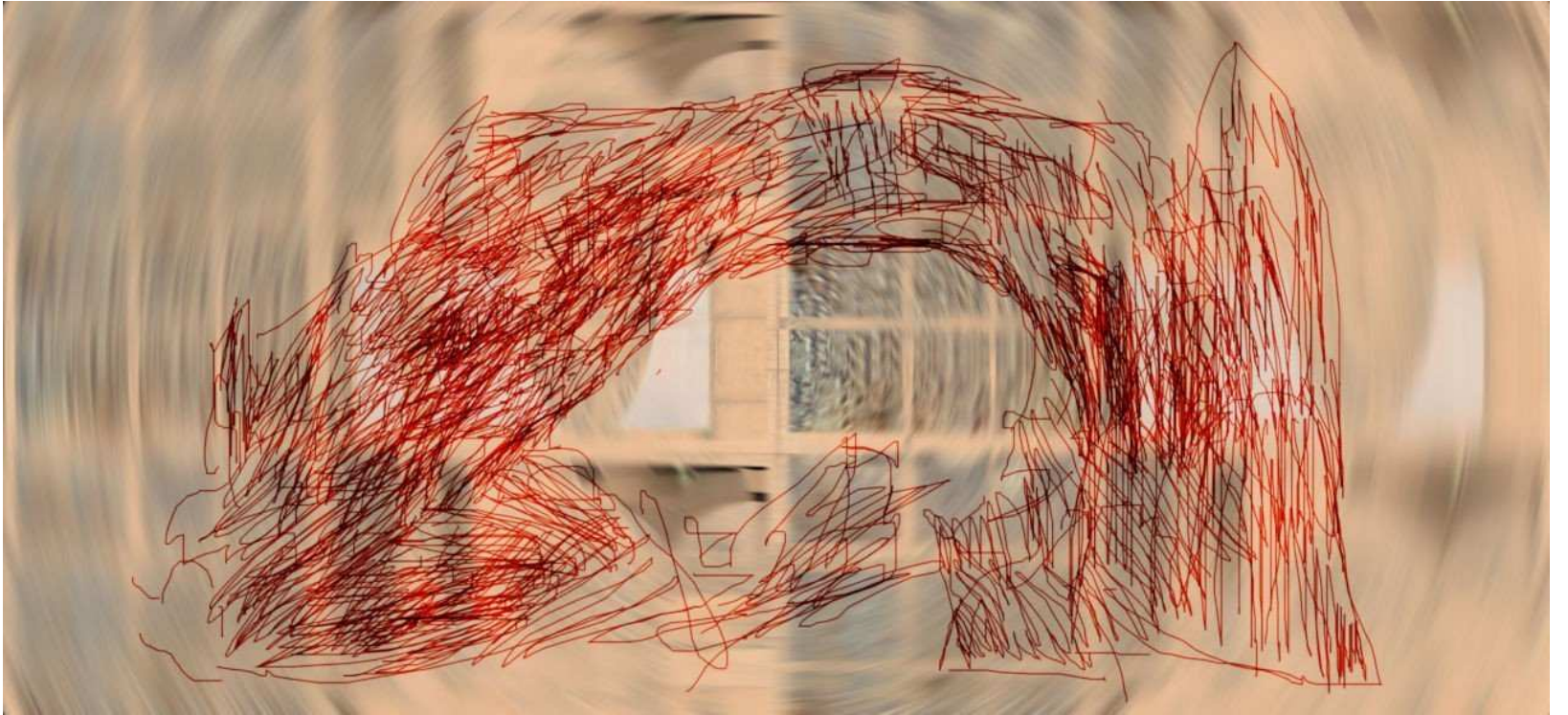


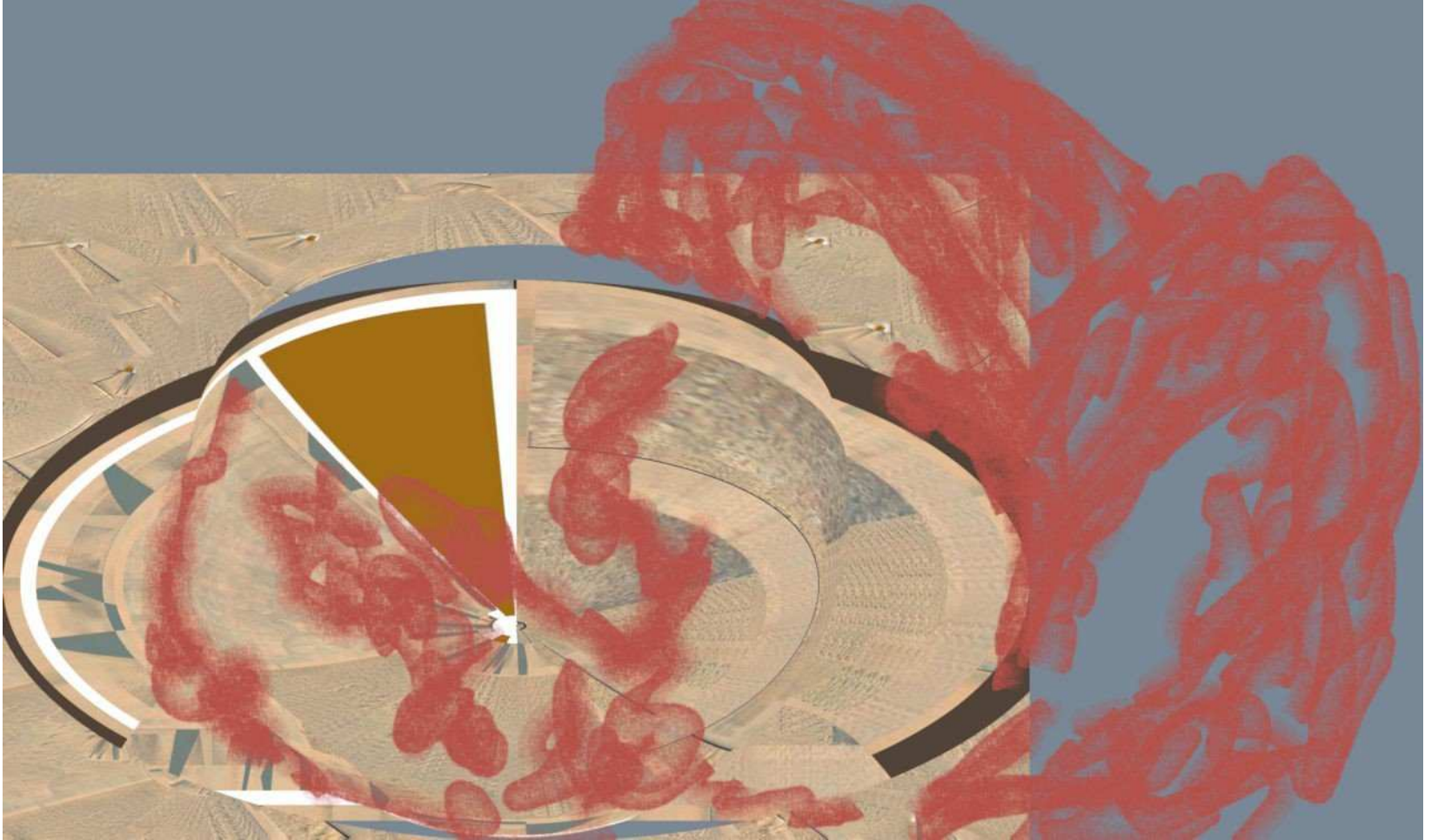




*San Marco w. glass skull and scull 1*











*San Marco w. glass skull and scull 2*

